

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

February 2, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you for sending Margaret Watherston's estimate for restoring the Dove painting. Mrs. Zapruder has talked to our insurance adjustor and has his approval of the \$185 estimate. I would suggest that you proceed with the work at once.

We will not need any further invoice from Miss Watherston. Her estimate is quite sufficient for the insurance people. We will receive a check for the full amount within two weeks, and we will have it endorsed over to you and sent on to you as soon as possible after that. If Miss Watherston wants to prepare an invoice for her records, she should send it to you and you will have our check to pay her with.

It will be good to have this matter settled and the Dove back to good condition once again.

Cordially,


David W. Scott
Director

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1967

Ankron Gallery
910 North La Cienega Blvd.
Los Angeles, California 90068

Dear Mrs. Ankron,

LIZZIE IN COURT will be picked up tomorrow for crating and shipping by Berkeley Express -- Air Freight, which is cheaper than Air Express and almost as fast.

Will you please put the painting on your insurance to cover it in transit?

Sincerely yours,

Howard Kase

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January 26, 1967

Mr. Marshall Field
Room 420
401 North Wabash Avenue
Chicago, Illinois 60611

Dear Mr. Field:

I was glad to hear from you and am happy to cooperate by listing below the information you requested.

I hope you are enjoying these two paintings, which are considered among the outstanding examples I have found during these many years and trust that you will pay us a visit when you are next in New York.

It will be good to see you again.

Sincerely yours,

EGH/ta

Hicks THE LION FAMILY

MOTHER AND CHILD

unless the Cincinnati project has concretized and then that will be my next stop but for only a short bit.

My definite plans are to get an apartment in N.Y. this Spring - get myself rooted again and then hopefully go to England to visit with Gary and his family. Unless I make a definite stand on this, Management will keep me on the go because I'm "the only one in the company with the capacity and capabilities to train teachers and open schools" (NOTE! - The above statement was made by the Pres. of the Corp.).

Am ever so curious as to how you are doing with your stuff? And most of all how do you feel? So much I'd like to hear about - so if possible write again.

Miss you ever, ever so much!

Love Ady.

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from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Sincerely,
Ann T. Sweeney
(Mrs. C. F. Sweeney, Jr.)

C. F. Sweeney, Jr.
309 Colony Street
West Hempstead
New York
1552

January 18, 1967

Mrs. Mary M. Gilliland
413 Sunset Street
Santa Fe, New Mexico

Dear Mrs. Gilliland,

Could you possibly be mistaken about the titles of Miss O'Keeffe's paintings which you say are in Mrs. Halpert's collection? At least, no such titles are listed with us.

Sincerely yours,

Howard Ross

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

January 17, 1967

Mr. George R. Moore
The Bonfoey Company
1710 Euclid Avenue
Cleveland, Ohio 44115

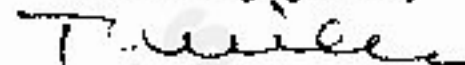
Dear Mr. Moore:

Thank you for your letter.

In order to furnish you with a current insurance valuation for the Pattison sculpture, it would be necessary for us to know the title of the work as well as when and by whom it was purchased from us.

If you will send us this information, we will be pleased to cooperate with you. However, as we get so many similar requests, would you be good enough to furnish us with a self-addressed envelope for our reply. Thank you.

Sincerely yours,



Tracy Miller

TITLE "CLIFF DWELLERS"
PURCHASED IN EITHER 1956 OR 58
BY A MR. WELSH

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

The Museum Collections

January 27, 1967

Dear Mrs. Halpert:

I hope the enclosed letter and documents will help you in connection with your gift of the Davis Salt Shaker.

I imagine your tax advisor knows that the ~~Internal~~ Revenue Act of 1964 has a carry-over provision but for your information, and perhaps his, I enclose a copy of a memorandum on provisions of the Revenue Act prepared by the Museum's Counsel.

I believe our value of \$50,000 for Salt Shaker was a guess by us based on values of other Davises which were being lent to exhibitions. You indicated to me today that it was probably low. We should be very grateful for your opinion as to its correct value as well as those of our other Davises. Some of these values have not been revised for many years.

	<u>MoMA Value</u>	<u>Correct Current Value</u>
<u>The Front Page</u>	300	
<u>Forty Inns on the Lincoln Highway</u>	1,500	
<u>Lucky Strike</u>	35,000	
<u>Egg Beater, V</u>	50,000	
<u>Summer Landscape</u>	35,000	
<u>Salt Shaker</u>	50,000	
<u>Composition No. 4</u>	1,000	
<u>Composition No. 5</u>	1,000	

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

January 24, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Mr. von Groschwitz is now in Europe collecting paintings and sculpture for the 1967 Pittsburgh International, to open next October. He will be in New York from March 20 to April 7, and he hopes to visit you to see work by your artists, particularly

Morris Broderson
Abraham Rattner
Ben Shahn

Instead of making definite appointments far in advance, he plans to telephone after he reaches New York. Will you let us know how you feel about this? We would also welcome any news about the above artists.

With best wishes,

Sincerely yours,

Alice Davis

Exhibition Secretary

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- 2 -

Sincerely yours,

EGH/tm

January 26, 1967

Mr. Clifford West
222 Long Pine Road
Bloomfield Hills, Michigan

Dear Mr. West:

I am sorry to be writing late in my reply, but I have been away and on my return I found your letter and am sorry. I thought it would be best to have our attorney explain it in necessarily legal language and am writing below.

This note is to explain the statement on our invoice that all copyright and reproduction rights on the painting you purchased are reserved by the artist on the gallery. The purchase of a work of art is entitled to certain and possession of the physical work itself as well as the right to exhibit and display the work. The right to reproduce the work is part of the copyright which is retained by the artist. All instances in retained by the artist on behalf of our estate. This is consistent with the copyright law in this country and we believe, abroad as well.

Since the above is self-explanatory and I am sure will coincide with any other attorney's interpretation, I am writing in the hope that you will enjoy your purchase and will realize that, unless you wish, it is not necessary to make reproductions for sale or otherwise. A practice which we understand until the "art" and "art explosion" with countless stores and other similar shops throughout the country flooding the market with reproductions of the work of art they may purchase, etc. I am sure you will appreciate the artist's position in this situation and will realize that the original work of art remains much more valuable to the owner in the circumstances.

I hope to have the pleasure of a visit with you on your next trip to New York.

January 31, 1967

Mme. Niura Grilichess
Galerie Coard
36 Avenue Matignon
Paris, France

Dear Niura:

The enclosed copy of my letter to Frederik Ottesen is self-explanatory and I wrote it in full detail so that he will understand how deeply I regret my decision, which in the end will be much to his advantage.

Several days ago, I received a letter from Atelier Chapman Kelley stating that you advised the Gallery that we were not to be involved in any way with the paintings which we sent to Dallas for exhibition. Under the circumstances, do you wish to have all the other Ottesens still in our possession shipped to him or what have you in mind?

You can understand how awkward - and frankly impossible - it is for me to find a New York Gallery and make arrangements with it under the circumstances. I can recommend to you directly several dealers in whom I have confidence, but actually during the past two or three years I have had little contact with any of them and, as a matter of fact, have not been in another gallery to ascertain what they handle and how they present the artists. You have been in New York so many times, no doubt you have someone in mind and I can assure you that I will supply whatever information I have available to help the person of your choice.

I have already chosen an apartment in another building and am gradually trying to resolve the Gallery problems for the future and, of course, will keep you informed. Meanwhile, I want to assure you that I will retain my warm regard for you and trust that we will remain good friends indefinitely.

With fond regards.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, manuscripts are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

January 19, 1967

Dr. Edda Fonda
Fratelli Fabbri Editori
91, Via Mecenate
Milano, Italy

Dear Dr. Fonda:

In reply to your letter of January 11th, we are prepared to give you permission to reproduce the gouache by Ben Shahn entitled LOUIS ARMSTRONG, dated 1956. The painting, for your information, measures 12 x 10" and is the property of Mr. and Mrs. Irving Brown, who acquired it from us some time ago. The credit in the book referred to in your letter, "The History of Music" will have to read as follows: Courtesy of Mr. and Mrs. Irving Brown, with permission of The Downtown Gallery, New York. In all cases, whether the work of art is still in our possession or is sold, we have the copyright, but I would suggest that you communicate with Mr. Brown to obtain his personal permission as well as ours. The latter is a courtesy. You understand, of course, that permission for the reproduction is given exclusively for the book referred to above and may not be used for any other purpose.

Do let me know when the book is published.

Sincerely yours,

EGH/tm

P.S. I am sending you this letter in duplicate. Would you be good enough to sign one copy and return it to us as we are obliged to make this arrangement in connection with our copyright.

P.P.S. Mr. Brown may be addressed at 1500 Carroll Street, Brooklyn, New York.

ACKED: for Fonda: Bruce Goloffman 26-1-1967
Signature Date

pg 4 of file

January 21, 1967

Mrs. Arthur O. Krim
33 East 69th Street
New York, New York 10021

Dear Mrs. Krim:

Please forgive me for being so late in writing my letter of thanks to you for the delightful evening I spent at your home last week. It was a great pleasure to meet you and to see some of my old friends, in some cases for the first time in years. You were very kind to include me on your guest list.

I hope I will have the pleasure of seeing you at the Gallery in the near future and look forward to the occasion.

Sincerely yours,

EOH/tm

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Bayonne Jewish Community Center



1050 BAYVIEW BLVD. BAYONNE, N.J. 07002 Telephone: HEmlock 6-6900

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*Past Presidents

Executive Director

BARRY SHANDLER

February 2, 1967

Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Sir:

Since we are having only oil paintings in our annual exhibition, we regret that we cannot include Morris Broderson's "Lorca Series" or "The New Wife" in our show. Perhaps we may be allowed to consider his work for a future exhibition.

Thank you for your courtesy and cooperation.

Sincerely yours,

Mrs. Howard Levine

Mrs. Howard Levine
Chairman, Art Exhibition

13th ANNUAL SUSTAINING DINNER SATURDAY, APRIL 15, 1967

SPONSORED BY THE BAYONNE JEWISH COMMUNITY COUNCIL

AFFILIATED WITH THE NATIONAL JEWISH WELFARE BOARD, THE N. J. REGION, JEWISH WELFARE BOARD, AND THE BAYONNE COMMUNITY CHEST

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may be published 50 years after the date of sale.

January 11, 1967

Mr. Molnar Sandor
Budapest XIV
Erzsébet Kiralyne U 89
Hungary

Dear Mr. Sandor:

In response to your letter, I can advise you that in
this Gallery we concentrate entirely on the work of
American artists of the 20th Century. Some of the names
listed at the bottom of our letterhead may be familiar
to you.

We publish very simple catalogs as the American public
is well-familiar with the work of these artists, parti-
cularly the older group, which is represented - as an
average - in 50 to 75 museums.

In the future I will be glad to send you announcements
of our shows. Meanwhile, I would suggest that you ad-
dress a public institution, which may have groups of
catalogs available for your inspection. I am enclosing
a printed list taken from a pamphlet of the museums in
New York. Those underscored specialize in modern art
and issue catalogs with many reproductions therein.
Your group might communicate with these institutions.

Sincerely yours,

EGH/tm

UNIVERSITY OF MARYLAND
COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

25 January 1967

Dear Mrs. Halpert

Thank you for your kind invitation to visit you during my projected trip to New York next week. Since I wrote you, however, I have been advised to have an operation (also scheduled for Wednesday, February 1) which will leave me incapacitated for about three weeks. Since I must come to New York for a number of pressing reasons, I still intend to make my visit.

As you suggested, I shall telephone in time to set up a meeting between us toward the end of February or first of March.

Sincerely yours,
James B. Hynick, Jr.

MEMO FROM KARSH

DATE January 30, 1967

Dear Edith,

Yousuf and I thought you might like to know that TELESCOPE '67 have prepared a television programme on KARSH, which will be shown on

Thursday, February 9, 1967

If you are interested, may we suggest that you check your C.B.C. listing for the time of the programme in your area.

With warm regards,

Estrellita
Estrellita Karsh

The TV antennae of the CBC unfortunately do not reach as far as N.Y., but we just wanted to share this

130 SPARKS ST., OTTAWA 4
TELEPHONE 286-7181

DOUBLEDAY & COMPANY, INC. Publishers



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2000

Anchor Books

January 27, 1967

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sirs:

Attached is a copy of a letter we received from Mr. Roy R. Neuberger granting us permission to use "April Showers" by Abraham Rattner in our book THE 1940s. We have written to Geoffrey Clements Inc. to obtain a glossy print, but were wondering if you or Mr. Rattner can give us permission also.

We look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman (Mrs.)
Anchor Books

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

February 1, 1967

Mrs. E. F. Sweeney Jr.
309 Colony Street
West Hempstead, New York 11552

Dear Mrs. Sweeney:

I am sorry that you have had so long a wait, but it seems to me that I mentioned originally that we are not permitted to give valuations on works of art unless we know whether these are to be presented to a public institution or placed on sale. If the former, such appraisals must clear through the Art Dealers Association, a ruling passed by the Internal Revenue Service. It will then be necessary for you to write directly to the Association at 575 Madison Avenue. If the latter, we would have to see the actual painting and have the first refusal.

Meanwhile, I have put the photographs in our special file awaiting your reply.

Sincerely yours,

EGH/tm

Photo sent to Mr. [unclear]

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQUARE NORTH
HARTFORD, CONNECTICUT 06103
TELEPHONE (203) 278-2670

January 16, 1967


Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thanks for your nice note which
I have been meaning to answer
for a long time. I completely
understand about your tax situation
-- with everyone its different, I
know.

I've long thought we should have
the Dove in the collection, and
talked to Charlie about it once.
I'll drop by one day soon when
I am in New York and see what
treasures you have in that line.

Very cordially yours,


Samuel J. Wagstaff, Jr.
Curator of Paintings

SJWJr:smd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pl write again

January 25, 1967

Sales and Rental Gallery
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Gentlemen:

After our last letter to you inquiring about the return of the works of art you have on consignment from this Gallery since October 1965, we received a telephone request that we allow the things to remain in Philadelphia until after your Christmas show and stating that they would be returned the first of the year.

As we have not received the return shipment, I am writing now to say that it is really essential that we have these items back in this Gallery. I will appreciate a prompt reply as to the date we may expect the items to arrive.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or researcher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

MORTON KAPLAN
P.O. BOX 49025
LOS ANGELES 49,
CALIFORNIA

February 1, 1967.

Dear Mrs. Halpert-

In 1961, my husband and I purchased from you a John Marin water-color titled, 'Fishing, Seaside, Deer Isle, Maine, 1928 (17" x 13 1/2")'.

Would you please advise me as to its current value?

Thank you very much,

Sincerely,

Mrs. M. Kaplan
P.O. Box 49025
Los Angeles, 49, Cal.

MX13

12/61 4000.- 7500

LUTHERAN STUDENT FOUNDATION, INC.

ALVIN M. PETERSEN, Pastor

535 NO. 16TH ST.
LINCOLN, NEBRASKA 68508
PHONE 432-5943

January 18, 1967

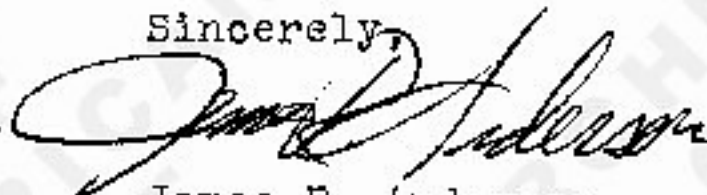
Mr. William Zorach
276 Hicks Street
Brooklyn 1, New York

Dear Mr. Zorach:

Every year the students of the University of Nebraska Lutheran Student Center sponsor a festival of the arts during Lent; the purpose being to explore the relationships among the artist, the world, and Christianity. An integral part of this festival is an exhibition of painting, sculpture, assemblage, etc. Originally this exhibit started as a modest display of the work of local artists, but it has come to include a number of nationally known artists. This year we are hoping to have our most successful festival with a wide variety of exhibitors and an expanded program of discussion, lectures, etc., to introduce the students of our campus to the current dialogue between the artist and the world.

With this introductory explanation then, I would like to invite you to participate in our festival. The exhibition will run from February 22 to March 22. All items in the display will be insured and members of the staff will be present to insure the safety of the display. We would be very grateful to have you show some of your work for any or all of the display period. Sale of exhibited work will be at the discretion of the artist. We will cover shipping expenses. We are awaiting your reply. Thank you.

Sincerely,



James R. Anderson,
Exhibit Chairman

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TED WEINER
POST OFFICE BOX 12405
FORT WORTH, TEXAS 76116

February 2, 1967

Miss Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

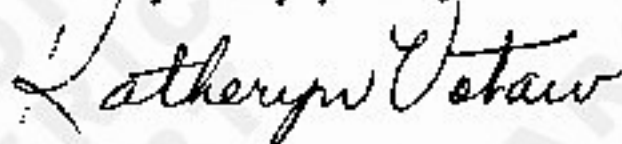
Dear Miss Halpert:

Mr. Weiner will be so glad to hear from you, because he always held you in such high esteem. Currently, he is in Palm Springs and I am forwarding your letter to him there.

You will be interested to know that through the years he did complete his garden - 6-1/2 acres of it - and that it has been enjoyed not only by his own family but by many, many art groups, collectors, students, etc. It is quite an asset for this part of the country, so if you should ever find yourself in the area, do come by.

Mr. Weiner still get to New York every few months, so I am sure on one of his trips he will pay you a visit.

Very truly yours,



Secretary to Mr. Weiner

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Photo

January 26, 1967

Mr. Richard E. Leet, Director
Charles H. McNider Museum
303 Second Street South East
Mason City, Iowa 50401

Dear Mr. Leet:

When I returned from a short vacation, I found your letter of January 16th. Of course, we were happy to add your name to our regular mailing list and in the future you will receive all announcements and/or catalogs of our exhibitions, which are changed approximately every month during the 10 months we are open each year. We indulge ourselves by closing shop in July and August, when most of the buying New Yorkers are away as well.

exhibition
Under separate cover I am sending you a few photographs. You realize, of course, that you selected our "hot numbers" - the old masters, whose prices have risen considerably within the last decade and especially so after the very exciting organized by the Smithsonian Institution and held there in December 1965 and January 1966. The title was ROOTS OF ABSTRACT ART IN AMERICA: 1910-1930. Also, since the show, both Sheeler and Zorach have died and of course with the small stock we have of the estate, particularly in the case of the former, the attorneys shot the prices up considerably. However, I am sending you photographs of smaller but equally outstanding examples to fit within your limited budget. Fortunately, in the case of these outstanding artists, size and medium are not necessarily the major attributes. As someone pointed out the other day, after seeing color slides of a Sheeler measuring 2 x 3", he was astonished to find that the actual painting was not much larger although on the screen it looked like a mural. However, I am sure you will be able to judge the quality from a photograph and we will be glad to send any of the originals for consideration if you so desire. Your only responsibility, as indicated in my previous letter, will be the expenses involved in packing, shipping and insurance.

I hope to have the pleasure of seeing you in New York if and when you are planning to travel East in the near future.

Sincerely yours,

EGH/tm

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Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

January 24, 1967

To: Ira Spanierman Gallery
50 East 78th Street
New York, New York 10021

Alexander Brook	MIDS, 1932	\$250.
	Oil 6 x 9"	

FOR RESALE

January 23, 1968

Dr. William Gerdts
University of Maryland
Fine Arts Gallery
College Park, Maryland 20740

Dear Bill,

Very short note. CLOSED MONDAYS -- TIGHT, Saturday,
Tuesday?

About parking: you will have to use the service entrance
on 57th Street (next the Pavillon) and there is parking
week-days between about 10 and 4 so no problem. We have
a porter to help with the lugging.

The Dowe collages are packed; the paintings of course are not,
nor are the folk art things. For these you will need some
pieces of corrugated cardboard, a few blankets etc. We
will get some cardboard cartons to consolidate the smaller
items.

When we get the order form with order number will send with
great delight a triplicate bill.

Sincerely yours,

Howard Rose

February 1, 1967

Mr. N. Richard Miller
220 West Rittenhouse Square
Philadelphia, Pennsylvania 19103

Dear Mr. Miller:

I was pleased to hear from you and equally pleased to learn that you agreed to lend the Dove to the exhibition in Philadelphia. Incidentally, I got a report from the Perils, who visited me late last week, and hope that I can get out to see the show, which includes four artists, all of whom are represented in the Gallery collection and have been exhibited consistently by us since the 1920's.

Also, I want to acknowledge your check, which was included with your letter.

I hope that you are planning to be in New York in the near future and will pay us a visit. It will be good to see you again.

Sincerely yours,

EGH/tm

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

The Museum Collections

January 27, 1967

Dear Mrs. Halpert:

I enclose copies of the pertinent papers relating to your gift to the Museum of the Stuart Davis Salt Shaker:

1. Mr. Barr's letter of January 17, 1955 confirming the Museum's willingness to accept the gift.
2. Your letter to Mr. Barr of January 22(?) 23(?), 1955 setting forth your agreement with the Museum, and counter-signed by Mr. Barr.
3. Your deed of gift dated January 26, 1955 by which you give the Museum a remainder interest in the Davis, retaining to yourself a life interest.
4. His letter to you of January 31, 1955 acknowledging receipt of the papers.
5. Mr. Soby's letter to you of February 3, 1955 thanking you for the gift on behalf of the Trustees and sending you a formal gift receipt.
6. Your letter of December 8, 1965 to Mr. Barr stating your wish to relinquish your life interest in the picture.
7. My letter to Mr. Jacob Schulman of December 22, 1965 asking whether the gift is to be of 1965 or 1966.
8. His reply of December 24.
9. Your letter of December 30 stating that you wished the gift of the life interest in the Davis to take effect as of the date of delivery of the picture, that is, December 7, 1965 and that the letter of December 30, 1965 constituted your deed of gift.
10. My letter to you of January 3, 1966 acknowledging the receipt of the Davis on December 7 and of your gift of your life interest in the picture as of that date.

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

artist

January 20, 1967

Miss Lam Oi
279 Hakalau Place
Honolulu, Hawaii 96821

Dear Miss Oi:

Thank you very much for your letter and the photographs and clippings.

Much as we would like to be of assistance to you, some years ago Mrs. Halpert made a firm and final rule that The Downtown Gallery, which has been promoting artists under her direction for 41 years, would now concentrate exclusively on the roster we have and not add new, younger artists henceforth. There are many, many galleries now operating in New York which are more geared to the promotion of such artists.

We are returning the material you had enclosed and which we much enjoyed seeing and we wish you great good luck in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

January 31, 1967

Mr. George Cox
70 West 6th Avenue
Denver, Colorado 80204

Dear Mr. Cox:

I am sorry to be late in my reply, but I had quite some difficulty in ascertaining just what you had in mind. After all, our invoice together with the repetition of the price in the statement including the provenance should suffice and I could think of no other way of replying with the type of form you have in mind, but am returning the provenance sheet together with a separate letter which I hope will serve the purpose. Otherwise, would you be good enough to send me a draft of the type of statement you require and I will be glad to carry out your wishes.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 31, 1967

Miss Lois Bingham, Chief
International Art Program
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Lois:

The other day Tracy sent you a copy of the conservator's second estimate for repair of the Stuart Davis which was damaged during the European tour. You will note that the original estimate was dated November 4th (a copy was sent to you at that time) and the second January 23rd. The latter was requested by us so that you will have this copy in your immediate possession.

As you will note, the damage is much more severe than it appeared - and of course, after restoration the value of CAFE PLACE DES VOSGES will be considerably reduced. I hope that you will make that obvious to your insurance broker and will communicate with me very shortly, as we have been warned that unless the restoration is attended to immediately there will be more and more paint losses.

Please, be a good girl and get this attended to at once. I will be most grateful to you. (Incidentally, this is the only painting of the period and of Paris which has been withheld from sale these many years as I felt it vital to have all the periods represented in our inventory. Even the estate has nothing of this type in its possession.)

Best regards.

As ever,

EGH/tm

THE CONTEMPORARIES

882 MADISON AVENUE • NEW YORK, N. Y. 10021
TEL. TRAFALGAR 8-1000

26 January 1967

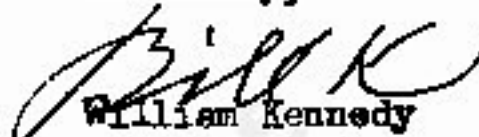
Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert,

Here's the London show I mentioned to you last year and had scheduled several years ago in another gallery. It's way out in left field for this gallery, but (I hope) a harbinger of things to come in the art business as the re-evaluation of pre-War American painting gets under way.

It's a handsome, sound show in terms of concept and craft—and I hope we don't get clobbered.

Cordially,


William Kennedy

Incl:

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✓ P O L r file
February 1, 1967

Mr. Edward Bryant, Director
Art Gallery
University of Kentucky
Lexington, Kentucky 40506

Dear Mr. Bryant:

Indeed I am delighted that you plan to publish an article on John Storrs and look forward to seeing a copy when this is finished.

I would also be delighted to cooperate with you in the exhibition to be held at the University of Kentucky Art Gallery. We can discuss this when you pay us a visit. Do let me know in advance when you plan to be here so that I will be on tap and will have the pleasure of seeing you again.

Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

ANDREW DICKSON WHITE MUSEUM OF ART

CORNELL UNIVERSITY

Feb. 3, 1967

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter, which I have just received this morning. We are indeed extremely pleased to learn that Mrs. Neumann wishes to present the painting by George L. K. Morris to the Andrew Dickson White Museum of Art. We, of course, are most pleased to accept this fine work. We shall do as you suggest concerning the insurance, and will look forward to receiving it here as soon as it is convenient for you to have it packed up and shipped off at our expense. Please send us Mrs. Neumann's address and as soon as we receive the painting we shall acknowledge it directly to her.

I only returned last night from a brief visit to the City. I had hoped that I might be able to stop by to see you, but the pressure of time was such that I was unable to do so. It was also necessary to miss several exhibitions that I particularly wanted to see. However, I shall be coming to town again from time to time during the winter and shall look forward to stopping by on one of those occasions. We greatly enjoyed your visit to Cornell at the time of the Kramer opening.

Thank you again for interesting Mrs. Neumann in presenting the Morris to the White Museum. We are indeed very pleased to have it for our collection.

Sincerely yours,



Albert S. Roe
Senior Curator

AR:as

January 12, 1967

Mrs. Dorothy Johnson
12000 Kilbourne Lane
Bowie, Maryland

Dear Mrs. Johnson,

No bother, but

See II being in a damaged condition we thought it best not
lend, especially as you are getting one, S.M. I, from William
Lane that is very close both in material and technique;

Miss Woolworth was destroyed many years ago -- I thought you
understood this;

after much soul-searching and stock-taking we decided we could
not lend as many paintings as you asked for and Chair and Untitled
were 2 of the deletions (all this has been set down in a letter
to William Gerdts which along with photos was mailed a few days
ago);

the measurements of the Weber are 17" wide by 23" high (your com-
pleted lean forms were also included in the Gerdts envelope);

Mrs. Halpert is under the impression that she originally told
you she could not lend the mummified fruit because of its
extremely delicate condition.

Sincerely yours,

Howard Rosenberg

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established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
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The Pick-Carter

Prospect and East Ninth Streets
CLEVELAND 15, OHIO

Sunday 1/16

Printed by publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith dear,

Your last letter to reach me was the one dated '47, shortly after your return from the trip on the Phalaris. It pounded like the greatest thing - like a shot in the arm. Is the refreshing feeling still with you - or is it only something to remember?

Experience here is extremely exciting - always exciting to train new teachers and open new schools. Not the least bit boring since each area is a challenge unto itself. Meeting people from all walks of life is an added bit. Last night I had the pleasure of having dinner at the home of the Dean of Adult Education at Western Reserve, other educators from various fields.

I expect to be here thru the end of February and then return to N.Y.

CREDIT CARDS HONORED
ALBERT PICK
AMERICAN OIL COMPANY
AMERICAN EXPRESS
DINERS' CLUB



JEFFREY HAYDEN

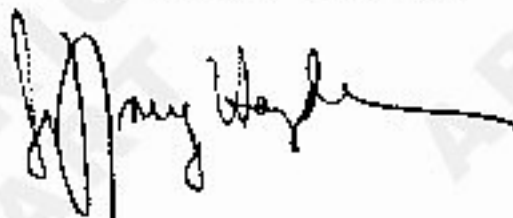
Jan 16 1967

Dear Mrs Halpert,

Thank you for your very nice letter.
I'm looking forward to receiving the
photograph of the small Spencer oil
you described.

Thank you for your interest.

Very truly yours,



2410 Mandeville Canyon
Los Angeles Cal 90049

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

and show our gratitude
and we will be very glad to see him

January 21, 1967

Mr. Joseph C. Sloane, Director
Ackland Art Center
University of North Carolina
Chapel Hill, North Carolina 27514

Dear Mr. Sloane:

Forgive me for the long delay in my reply to your letter. Getting the Zorach exhibition, with a number of huge sculptures which were either still in Maine or in Brooklyn, all set to open two weeks ago was a tremendous project - plus obtaining appropriate pedestals in advance, etc. However, it was well worthwhile as the exhibition looks superb and is being received with great enthusiasm. I am glad that the family decided to have the show open as we had originally planned months before Zorach died and, as a matter of fact, was delighted when his widow suggested that Zorach would have liked an opening party, which turned out to be about the largest we have had and a most cheerful one.

I was surprised and pleased that Bob Schlageter is with the Ackland Art Center - helping you. He too wrote me about this appointment and that he would concentrate more or less on the contemporary section and would have occasion to visit us in this connection. Naturally, we will be very glad to cooperate with him and your museum and will do all we can to be of assistance.

I am gradually getting myself into better condition, but the demands on us, especially in relation to our "master" artists have increased to the most extraordinary proportions. There are many new museums and some of the older institutions, which realize that art history must include these artists and I am obliged to spend most of my time showing our complete archives and the paintings and sculptures which we have been hoarding for the future. The former, particularly, takes up about three-quarters of my time and that of the staff. This Gallery, because of its long duration, is used consistently as an educational institution and one of these days I am going to request that the Board of Education subsidize us or the younger generation in the museum world will have to start using the various public libraries and museum records for reference in connection with forewords, articles and theses. Furthermore, the current Zorach exhibition is bringing in the most tremendous audience we have had for a long time. I suppose this plus my 8-day vacation cruise the latter part of December served as valuable stimulants, so I am beginning to feel almost human.

I hope you will have occasion to be in New York after your money-raising efforts, as it will be so nice to see you again. Please remember me to Mrs.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



TEMPLE UNIVERSITY

TYLER SCHOOL OF ART

BEECH AND PENROSE AVENUES, ELKINS PARK • PHILADELPHIA, PENNSYLVANIA 19126

January 30, 1967

- Reed 1/31

Mrs. Edith Halpert
Director, Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

In accordance with our telephone conversation I am enclosing the prospectus and entry blanks for our exhibition PRINTS OF TWO WORLDS / STAMPE DEI DUE MONDI. The information is self-explanatory.

I hope that you will be able to send two identical prints of Mr. Ben Shahn for this exhibition.

Sincerely,

Romas Viesulas

Romas Viesulas
Associate Professor and Chairman
Department of Print-making

RV:m
Encl.

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

January 30, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

How good it was to enjoy the recent delightful visit to your gallery, and to have the chance to talk with you! The Zorach show is great, and I am glad it (and all your activities) are meeting with deserved success.

As to the small Sheeler of the Golden Gate Bridge, I am glad that the price has been set at last, and now I want to make a stab at getting it for our collection. I think there will be no difficulty, and I want to bring it down at the first opportunity. It is so small that I think one of our staff could hand-carry it if it were carefully wrapped. What do you think? Some of our people will be in New York within a week or so, and may drop by.

Meanwhile, we are looking forward to seeing you on your next trip to Washington. When did you say you were coming? I want to save some time for your visit.

Cordially,



David W. Scott, Director
National Collection of Fine Arts

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Fres (Publisher)

FRATELLI FABBRI EDITORI S. R. L.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mercante Milano (Italy)

Telex: 32321 FABBRI

Rif. EF/eg/bg

(in citare nella risposta)

Milan, 27th January 1967

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Sirs,

thank you for your letter to 19th January.

Unfortunately "Louis Armstrong" by Ben Shahn has been already published with the following credit line: "Downtown Gallery".

Herewith enclosed we send you back one copy of your letter of 19th January.

Best regards.

Yours sincerely
Fratelli Fabbri Editori
(dr. Edda Fonda)

dr. Fonda; Giuseppe Fabbri

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702 file
January 19, 1967

Mr. David Rohn
Art Department
Windham College
Putney, Vermont

Dear Mr. Rohn:

Much as I would like to be of help to you, I cannot think of anyone I could recommend for the opening you have at Windham College. Two of the sculptors on our roster are deceased and I am quite sure that the third - a brilliant sculptor and trained instructor, Abbott Pattison - prefers to concentrate on his own work, but I will communicate with him nevertheless to ascertain whether he is prepared to undertake a teaching job at this time.

I agree with you that it should be someone other than a young artist and, if Pattison declines, I will refer your letter to someone who is more equipped through contact with numerous artists to make a suggestion.

Sincerely yours,

ROH/tm

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January 18, 1967

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia, Pennsylvania

Dear Barry:

It was good to get your letter and I am pleased
that you are planning to be in New York - hope-
fully with Marilyn. How come you are getting
into my act - both of you having some virus I
had and the other family tsouris (?).

Since I am seeing someone from the I.R.S. on
Wednesday (at his request), Thursday would be
more convenient for me. Will you let me know
at what hour you can make it. The evening will
be fine, if you prefer it. I look forward to
your visit.

With affectionate greetings to you-all.

As ever,

EGH/tm

January 18, 1967

Miss Naomi Hirshhorn
2071 Castilian Drive
Los Angeles, California 90028

Dear Miss Hirshhorn:

I don't know whether it was the holiday mail jam-up or what, but we did receive your check for \$500. after the December 31st statement went out. The check was deposited by us on January 6th.

Sorry for the confusion, but all is clear now and your \$500. payment is duly recorded.

Sincerely yours,

Tracy Miller

63 Cranberry Street, Brooklyn, N.Y.

Dear Edith,

9014

Reds wants me to thank for your letter which she truly loved, but she is really in a very ill and depressed state. Even phoning or writing seem too much for her.

We have had a series of family tragedies. In the fall, my husband was going blind and shot himself, a little niece is quite ill; then Reds has had a lingering virus, a nasty fall (but not serious) and now there is the report that that very dear friend Dorothy Loyne, after two operations is now in the hospital hopelessly ill from cancer. This is a terrific blow for Reds who connects Dorothy so very much with Arthur and his long illness, as Dorothy was marvelously helpful at that time.

Reds made a herculean effort, and we spent Christmas Day in Islip, Long Island with Dorothy, but this was during that wild snow storm when the trains were all late (if running at all), and ours was unheated; the taxi situation was impossible (Reds hadn't been in a subway in years), in short I now don't see how we ever made it, yet Reds is so very glad she did. Although the effort may have been too much for her.

Edith, how are you, you nice incredible person? Do you take any sort of proper care of yourself? I've not been too well, but I do want to pop in to see you. At least I can hear all the pleasant things about Arthur and his paintings and tell this to Reds.

But in the meantime, she does want me to get a word off to you, and sends her love, and hopes that she will be able to see you later on.

Ever so sincerely,

Mary Ann (Reds)

Wednesday, January 25th.

P.S. Perhaps Bill told you that Reds brought in
the 3 water colors you want — or that Bill
wanted brought in — ?

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on both sides and purchase involved. If it cannot be
published after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2900

Anchor Books

January 17, 1967

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sirs:

We are publishing a book entitled THE 1940s in our paperback Documents in American Civilization Series and it will also appear in a hardcover version. The editor Chester E. Eisinger would like to include the following two paintings: "Hasidic Dance" done by Max Weber in 1940 (now owned by Mr. and Mrs. Milton Lowenthal) and "April Showers" done by Abraham Rattner in 1939 (now owned by Mr. and Mrs. Roy P. Newberger). These would be used as illustrations in this book, which is a collection of visual and descriptive documents that aim to portray American life and thought in the 1940s.

We would like to obtain non-exclusive permission to use these pictures in both the paper and hardcover editions of this book and would like to be able to distribute them throughout the world in their English language editions. Also we would like to mention on the back cover that these pictures are among those included in the book, but we would not actually use them on the cover and we would not use them in any publicity or advertising. If we should write Mr. Rattner also for permission, could you please send us his address. Also we would like to obtain 8" x 10" glossy prints of each of these pictures, if it is agreeable that we use them in our book.

Thank you very much for your help and we look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman

Susan C. Trotman (Mrs.)
Anchor Books

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January 24, 1967

Miss Annie Lenney
Mohican Road
Blairstown, New Jersey

Dear Miss Lenney:

Thank you for your letter and for the catalogs and brochures relating to your exhibitions.

Much as we would like to be of help to you, some years ago we established a rule that The Downtown Gallery, after promoting artists for some 40 years would hereafter concentrate on those artists on its permanent roster and feels that it is far preferable for a younger artist to be represented by a younger gallery.

We do wish you the best of luck in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

EL

02159
STEPHEN A. STONE

January 26, 1967

Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

We are making a valiant effort to update our insurance and at the same time develop a catalogue system that can be maintained on a regular basis. Can you help us?

First, we need current fair market values on the attached list so we can replace our policy.

Second, can you correct any obvious errors in identification.

Third, as to the small Zorach bronze, can you supply the number of our casting and the size of the edition.

Fourth, the Shahn tempera was sold to Hugh Stone and is on "extended loan" to us. Hence the title may be erroneous.

We dislike asking for these chores and if there is some way to simplify them, do suggest it. However, we do feel our responsibility to the artists requires that we get records in shape before it's too late. Thanks for your understanding and help.

Hope we can see you soon.

Cordially,

Sybil

Sybil F. Stone
(Mrs. Stephen A.)

Attachment

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 21, 1967

To: Mr. Carmen Capalbo

I am writing to you again and this for the very last time regarding the inexcusable refusal on your part to pay for a picture which you purchased for a girl friend and presented to her as far back as February 14, 1961. The amount due these six years totals \$128.75 and I have probably spent an equal sum in postage, correspondence and in bookkeeping charges. However, I see no reason why I should pay for your gifts and no reason why I should keep this matter quiet any longer. This is my very first experience in 42 years of functioning in the Gallery and, while I dislike the idea of breaking my record by engaging a Collection Agency and publicizing this matter, I will be forced to do so under the circumstances. Consequently, if I do not receive a check or cash from you within the forthcoming week, I will immediately take action thereafter - directly after January 28th.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York, New York 10022

February 2, 1967

To: Joe Mayer, Comet Ray Letter Service

Please ADD the following to our MUSEUM list:

Mr. Richard E. Leet, Director
Charles H. MacNider Museum
303 Second Street South East
Mason City, Iowa 50401

Miss Eva Lee
Eva Lee Gallery
450 Great Neck Road
Great Neck, L.I., N.Y. 11021

....and please make the following changes in our CUSTOMER list:

OLD

Mr. & Mrs. Yousuf Karsh
18 E. 62nd St.
New York, N.Y. 10021

Mrs. Josiah Marvel
Greenville
Delaware

Mr. Leo Guthman
1255 N. State St.
Chicago, Ill.

Mr. & Mrs. George W.W. Brewster
53 Sargent Crossway
Brookline, Mass.

NEW

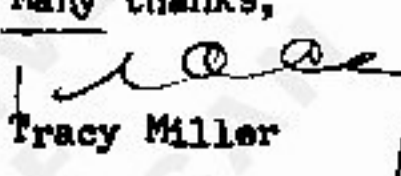
Mr. & Mrs. Yousuf Karsh
Little Wings, Prescott Highway
Ottawa, Canada

Mrs. Josiah Marvel
Hickory Hall
555 Darby-Paoli Road
Villanova, Penna. 19085

Mr. Leo Guthman
1040 North Lake Shore Drive
Chicago, Illinois 60611

Mr. & Mrs. George W.W. Brewster
1010 Memorial Drive
Cambridge, Mass. 02138

Many thanks,


Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7 West 8th Street
New York, New York
January 31, 1967

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir:

I am preparing for publication a hardbound catalogue of the American Holdings in the Ferdinand Howald Collection, Columbus Gallery of Fine Arts, Columbus, Ohio. I would be grateful if you could supply me with a catalogue, if published, for the following exhibition:

EXHIBITION-EARLY ABSTRACTIONS-March-April 1962

If there is no catalogue for the above please send as much information as possible concerning the exhibition.

Kindly send the material as soon as possible to the following address: 7 West 8th Street, New York, N.Y.

Thanking you in advance.

Sincerely,

M. Tucker (l.d.)
(Mrs.) Marcia Tucker

MT:ld

January 19, 1967

Mr. Leonard R. Craig, Director
Art Gallery
Asheville School
Asheville, North Carolina 28801

Dear Mr. Craig:

Although we have made a practice of concentrating all loan exhibitions exclusively to art museums, university art galleries and well-established commercial galleries, we may make an exception in your case as your school almost fits into one of the categories.

Our entire roster is listed at the bottom of the letterhead and if you will let me know which of the artists interest you particularly, the approximate number of paintings, drawings and/or prints - as well as smaller sculptures - we will try to accommodate you.

For your information, in every instance when we send out an exhibition, the consignee is responsible for all the expenses involved in packing, transportation, full insurance from the time the objects leave our Gallery until they are returned to us. It is also customary to request the guarantee of at least one sale to make up for all the work involved on our part - as well as the possible loss of sales of works which are out for any length of time. April or May would be satisfactory to us with the proviso that the exhibition does not extend beyond one month.

After studying the above conditions, etc. will you write us sufficiently in advance so that we may make the necessary plans.

Sincerely yours,

EGH/tm

This page is all REMOVALS:

PUBLICITY:

Miss Rosine Raoul
347 E. 19th St.
New York, N.Y. 10003

Mr. Hilton Kramer (please be sure to remove only
162 W. 88th St. this stencil and leave the one
New York, N.Y. at the Times stat)

MUSEUM:

Mr. Robert M. Doty
New York State Council on Arts
250 W. 57th St.
New York, N.Y. 10019

Mr. Jerry Bywaters
Dallas Museum of Fine Arts
Dallas 26, Texas

Mr. Robert Beverly Hale
Metropolitan Museum of Art
Fifth Ave. at 82nd St.
New York, N.Y.

Museum of Art, Science & Industry
4450 Park Ave.
Ninety Acres Park
Bridgeport, Conn.

Mr. Robert J.H. Kipphuth
Nat'l Membership Chmn
National Art Museum of Sport
Yale St. New Haven, Conn.

Mr. Herbert P. Weissberger
Curator of the Collections
Norfolk Museum
Norfolk 10, Va.

Sr. Don Carlos Orozco Romero, Dir.
Museo Nacional de Arte Moderno
Mexico, D.F.

Mr. & Mrs. Richard Loeb
Galerie Bonnier
Avenue du Theatre ?
Lausanne, Switzerland

CUSTOMER:

Mr. Michel Boel
198 Columbia Heights
Brooklyn 1, N.Y.

Mr. Edward Black
15320 Miller Road
Oak Park, Mich.

Mr. Frank Weinstein
1020 Park Ave.
New York, N.Y. 10028

Mr. Richard S. Zeisler
60 Broad St.
New York 4, N.Y.

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore 16, Md.

Mr. & Mrs. Henry Loeb
812 Park Avenue
New York, N.Y.

Mrs. Henry Luce
993 Fifth Ave.
New York, N.Y. 10028

Mrs. Mary C. Rockefeller
810 Fifth Ave.
New York, N.Y.

Mr. & Mrs. M. Lincoln Schuster
11 E. 73rd St.
New York, N.Y.

Mr. David Workman
Goldman, Sachs & Co.
20 Broad St.
New York 5, N.Y.

Mr. Billy Wilder
Samuel Goldwyn Studios
1041 N. Formosa
Hollywood, Calif.

Mr. & Mrs. Frank J. Winton
1060 Ardmoor Dr.
Birmingham, Mich.

Thanks again,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We move into our new building at long last in March; it really doesn't seem possible after all the years of hearing about it. I feel sure you will be as thrilled about the completed picture as we are. David and all have worked very hard to make it a reality and I know the outcome will be successful.

I can't say for sure when I will be in New York but perhaps before or after the 9th of February. At any rate I shall let you know. Thanks for the Christmas cards--I like the Russian greeting best.

Love,

A handwritten signature in dark ink, appearing to be 'D.A.' or similar, with a horizontal line underneath.

Page two

	<u>MoMA Value</u>	<u>Correct Current Value</u>
<u>New York Waterfront</u>	5,000	
<u>Study for Hot Still-scape</u>	1,500	
<u>Flying Carpet</u>	2,500	
<u>Visa</u>	75,000	

Sincerely,

Betsy Jones

Betsy Jones, Executive Secretary
The Museum Collections

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

BJ:nk

P.S. I am enclosing an extra copy of this letter on which you may write the values for us.

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January 27, 1967

Mr. George R. Moore
The Bonfoey Company
1710 Euclid Avenue
Cleveland, Ohio 44115

Dear Mr. Moore:

We have checked our records and find no reference to a sculpture entitled CLIFF DWELLERS by Abbott Pattison ever having cleared through this Gallery. We have no photograph of such a sculpture. Furthermore, Pattison only joined our roster within the past couple of years, so we could not have sold the sculpture if it was purchased in 1956 or 1957.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

and that he had seen the picture and was very much interested in it. He had seen the picture and was very much interested in it. He had seen the picture and was very much interested in it.

I am sure that you will be very much interested in it. I am sure that you will be very much interested in it. I am sure that you will be very much interested in it.

January 19, 1967

Mrs. Joan Ankrum
Ankrum Gallery
910 North LaCienega Blvd.
Los Angeles, California 90069

Dear Joan:

I was so pleased to receive the charming letter from our boy and will write Morris as soon as I get a slight breathing spell.

There is something I must tell you, but please promise that you won't show the letter to Morris. However, you will have to warn him gently. Whoever framed the pictures - I am referring to those on paper exclusively - made a serious error, so that a good many of them started to buckle (something I had noticed during the show) and continued to do so with the result that one has already been returned for that reason and another sale was cancelled - the latter by Michael Dyne, who as you recall bought two during the show. Neither return bothers me, as we will continue selling these in the near future. Meanwhile, we have sent three to a restorer, who will have to straighten out the pictures by applying them to rag paper and mat them with rag board to fit the current frames. We are waiting for his estimate. Fortunately, we increased the price of several of the paintings and when I get the figures from Thoenes (the restorer) perhaps the slight increase here and there will take care of the expense. There are several others which will need the same treatment, but I thought we'd test just three at the moment and, as soon as I get a report, we'll send it on to you so that Morris will be forewarned in connection with his future pictures. You will receive all the details. Also, as soon as the bookkeeper returns from an unexpected trip to Florida, where her Mother has become desperately ill, we will send you a check for the pictures that have been paid for and, as I said before, work out something about the restoration.

A group of his paintings has been invited to the National Academy of Arts and Letters for exhibition to be held in February. He should be very pleased, as this is quite an honor and, if by any chance he gets a prize, it is almost equivalent to the Legion of Honor in France. I am awfully proud of Morris - as you are - but again repeat that he should not be disturbed about a technical error, as we will make sure that everything is out in order and, if necessary, will recall some of the other paintings in the event that they too need the attention - and thereafter, you will make sure that they are flat under the glass, etc.

Did you see the review which appeared in the current Art News together with a reproduction? This makes up for the nasty article in the New York Times, which as a matter of fact, I think encouraged the purchase of several paint-

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THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

PRESIDENT: GEORGE ATKEN, F.C.A.
DIRECTOR: FERDINAND ECKHARDT, Ph.D.

January 17, 1967

Mrs. Edith Halpert,
The Downtown Gallery,
465 Park Avenue,
New York, New York.

Dear Mrs. Halpert:

I thought I had written you since I was in New York and visited the Downtown Gallery, but I cannot find any copy.

You may remember that I spoke to you not only about an exhibition on the subject, "Mother and Child," which we are preparing for the period May 14 to August 14, but I also showed particular interest in Zorach.

I would like you to definitely reserve for me the little bronze sketch, "New Horizon" (I think the size is 9" x 10 $\frac{1}{2}$ "), but I might like also one or two more representations of the same subject. I think you showed me another one, also rather small, of marble.

I also saw the charming portrait of a mother and child by an anonymous artist, 1833, oil on wooden panel (it is one of a pair) which I would also like to have for this exhibition. Furthermore, I saw a mother and son by Joseph N. Davies, 1835. Finally, a mourning picture from the Beyly family.

Could I have these works for my exhibition, and could I have a larger photograph of the Zorach bronze, of which you only gave me a very small and poor one, as I would like to use it for the catalogue. Would you have a photograph of the mourning picture and also of the mother and son from 1835 by Davies?

I am looking forward to hearing from you, and will let you have more details about our exhibition within a few weeks when we make up our final list. If you have another Zorach mother and child which you feel would also fit into this project, please let me know and send me a photograph.

With my best personal regards,

Yours very sincerely,

Ferdinand Eckhardt,
Director

/ah

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MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-3514

Conservation of Paintings

January 16, 1967

Mrs. Edith G. Halpert,
The Downtown Gallery,
465 Park Ave.,
New York, N. Y. 10022

.....
DOVE - "October", oil on canvas (composed of two horizontal sections, 14" x 35" each, making complete size of painting 14" x 70").

A small damage has occurred in right panel 7" from center join and 7" down from top. Damage is approximately 3/4" long by 3/8" wide with loss of canvas, paint film and ground.

Suggested Treatment:

Patch with wet-strength paper and poly-vinyl emulsion, fill with gesso and inpaint.

Because painting has layer of surface grime, due to age, and removal of excess gesso filling around damage will lift off grime in this area, leaving lighter spot, it will be necessary to clean entire surface.

Repair of damage and cleaning (both sections)

\$185.00

MMW: th

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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January 19, 1967

Miss Grace J. Altemus
The Howard Savings Institution
768 Broad Street
Newark 1, New Jersey

Dear Miss Altemus:

When I talked with you on the telephone in connection with speaking before your group, apparently I did not completely grasp the situation.

Now that I have your letter before me, I realize the exact arrangement and realize also that it is virtually impossible for me to get away for a luncheon meeting on a mid-week day. Working in an "open store" as I do, I am sure you will understand the difficulty involved in committing myself (particularly so far ahead) to being away from the Gallery for a large portion of the busiest part of the day.

I do thank you for inviting me.

Sincerely yours,

EGH/tm

January 21, 1967

Mrs. Jan Keane Muhlert
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. Muhlert:

I am very pleased that you are planning to visit us very shortly and look forward to seeing you.

As we are closed on Mondays, may I suggest that you telephone on Tuesday morning, January 31st and set up an appointment with me at your convenience, either that day or Wednesday or Thursday. I can assure you that we will be glad to cooperate with you in giving you the choice of an Arthur Dove for your consideration.

Sincerely yours,

EOH/tw

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

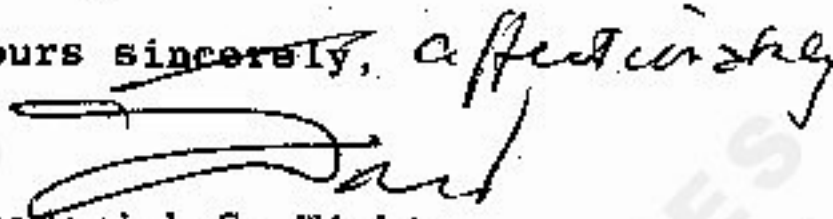
January 16, 1967

Miss Edith Halpert
The Ritz Tower
Park Avenue at 57th Street
New York, New York

Dear Edith,

I had a rather dedicated student in a seminar last term and he wrote a paper on Stuart Davis which I thought you would like to see. It is understandable that he has hope of publishing this somewhere, but perhaps that is optimistic. In any case, I thought it would interest you one sleepless evening.

Yours sincerely, *affectingly*


Frederick S. Wight
Director
UCLA Art Galleries

FSW:11
Encl.

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Paul Kantor

23rd January 1967

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Edith:

Just a brief note to say that the Zorach oil
I recently offered you has been sold and is no
longer available.

So - If you are through with the transparency
of it and also of the early Max Weber, I would
very much appreciate the return of them.

Warmest regards.

Sincerely,

Paul

909 NORTH ROXBURY DRIVE
BEVERLY HILLS, CALIFORNIA

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



Joslyn Art Museum

Eugene Kingman
Director

2215 Dodge St.
Omaha 2, Nebraska
Tel. 342-3896

January 18, 1967

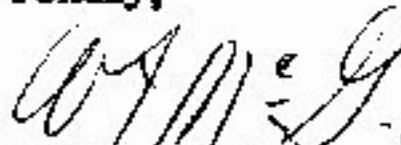
Dear Edith,

Thank you for your letter of January 14, and the handsome cards enclosed. Perhaps we can toast 1967 in April, as I plan to be in New York for a few days, and of course want to see you. It would be fun if you, Jack, Walter and I could get together for another memorable evening.

The Max Weber The City, has a prominent place in our "Recent Accessions" exhibition, and is admired by many visitors. We are very pleased that this fine work is in the Joslyn collections.

I look forward to seeing you in early April.

Fondly,


William A. McGonagle
Curator

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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or to publishing information regarding sales transactions,
artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

February 1, 1967

Mr. James E. Lynn
3461 Goddard
Toledo, Ohio 43606

Dear Mr. Lynn,

I find in our photo books that Mr. Shahn did 3 OPPENHEIMER
drawings in 1955, all very close in conception but differing
in the details, and size. Vera Neuman's measures $11\frac{1}{2} \times 17\frac{1}{2}$ ",
considerably larger than yours. As for the details, compare
the jacket buttons, the shape of the open book, etc.

You might be interested to know that the 3rd drawing is in the
collection of the Museum of Modern Art. They have not com-
plained, and their drawing is if anything even closer to Mrs.
Neuman's. Seriously though Shahn often works in these "series".
He does across 5 or 7 drawings of Stevensen, all very close, yet
as with OPPENHEIMER differing in details. These details may
seem minor to us but apparently to Shahn and artists like him
they make all the difference.

Sincerely yours,

Howard Rosenberg

January 17, 1967

Mrs. Jan Keene Muhlert
Curatorial Assistant
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. Muhlert:

On November 25th we sent you a group of photographs of work by Arthur Dove together with all the pertinent data and a list of prices.

As we have had no further word from you, we are wondering if you are still considering any of these or if you are now through with the photographs. If the latter is the case, we would be pleased to have the prints returned for our records. However, I am not trying to rush you and if you still wish to retain them for further consideration, please do so. I would appreciate your letting me know, though.

Many thanks.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

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Members as of October 1, 1966

A.C.A. Gallery
 Associated American Artists, Inc.
 Babcock Galleries
 Bodley Gallery
 Borgefield Gallery
 Leo Castelli Gallery
 Galerie Chafetz
 Cordier & Ekstrom, Inc.
 Peter Deitsch Gallery
 Tibor de Nagy Gallery
 Downman Gallery
 Andre Emmerich Gallery, Inc.
 Fairweather-Hardin Gallery, Chicago
 FAK Galleries, Inc.
 Richard Tappan Gallery, Inc., New York and Chicago
 Ferns Gallery, Los Angeles
 Findlay Galleries
 Foran Gallery
 Rose Fried Gallery
 Evelyn Goldschmidt
 James Goodman Gallery, Buffalo
 Grand Central Moderns
 Stephen Hahn Gallery
 Dabzell Hatfield Galleries, Los Angeles
 B.C. Holland Gallery, Chicago
 Leonard Horton Galleries
 Martha Jackson Gallery
 Sidney Janis Gallery
 Kennedy Galleries, Inc.
 Samuel M. Kootz Gallery, Inc.
 Kraushaar Galleries
 London-Alan Gallery
 Felix Landau Gallery, Los Angeles
 Lefebvre Gallery
 R.M. Light & Co., Inc., Boston
 Luck Galleries
 Albert Loeb and Krugier Gallery
 Main Street Galleries, Chicago
 Makler Gallery, Philadelphia
 Pierre Matisse Gallery
 Midtown Galleries
 Milch Galleries
 Boris Minski Gallery, Boston
 Frederick Mont, Inc.
 Donald Morris Gallery, Detroit
 Newhouse Galleries, Inc.
 Berry Parsons Gallery
 Peridot Gallery
 Perls Galleries
 Frank Perls, Beverly Hills
 Poindexter Gallery
 Frank Rehn Gallery
 Paul Rosenberg & Co.
 Rosenberg & Stiebel, Inc.
 Sandlerberg Gallery
 Sam Salz
 Bertha Schaefer
 Seiferheld and Co., Inc.
 Charles E. Starkin, Inc., Galleries
 Stable Gallery
 Stempelli Gallery, Inc.
 David Starn Galleries, Los Angeles
 E.V. Thorne Co., Inc.
 Valley House Gallery, Dallas
 Maynard Walker Gallery
 Weyhe Gallery
 Willard Gallery, Inc.
 Howard Wise Gallery
 Zabriske Gallery, Inc.

All members located in New York City
 except where otherwise indicated

Pennsylvania Academy of the
Fine Arts

January 18, 1967

Mrs. Marjorie Ruben
Peale House
1811 Chestnut Street
Philadelphia, Pennsylvania

Dear Mrs. Ruben:

Although Mrs. Balpert will not be free to attend
the opening festivities on February 1st, we
would very much like to have a catalog when they
are ready.

May we trouble you for one?

Many thanks.

Sincerely yours,

Tracy Miller

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 20, 1967

Dr. William Gerdtz
University of Maryland
Department of Art
College Park, Maryland 20740

Dear Bill,

And a happy birthday to you.

Just this morning I got off a batch of Folk Art forms to Mrs. Johnson, together with the news that (due to your eloquence and a little prodding from me) Mrs. Halpert had agreed to lend Dove's GEORGE GERSHWIN'S RHAPSODY IN BLUE PART I, and in addition a 1920 pastel, A WALK POPLARS — one of his best — that should fit very well into your show. Now your letter.

Your other 2 requests are less fortunate. SEA II because of its close tonalities had never been photographed (as had MISS WOOLWORTH, a photo of which I sent on to Mrs. Johnson this morn); was severely damaged, to the extent of whole areas of the collage being lost; and Mrs. Halpert feels, and I think rightly, that it should not be shown even in photograph as the collage Dove made. (Damn the spacer.) As for UNTITLED, it returned from a recent show with more scraping than Dove ever put in it, and now will be involved for months with insurance inspectors, restorers, etc. Sorry.

You get the blue sheet when you have received the art.

When do you think you will be picking up?

Now one request of yours Mrs. Halpert wonders if she could see a copy of the catalogue introduction to check for any errors of fact? Yes? No hitting in, just a certain carefulness.

Sincerely yours,

Howard Koss

January 11, 1967

Mrs. Susan C. Trotman
Anchor Books
Doubleday & Co., Inc.
277 Park Avenue
New York, New York 10017

Dear Mrs. Trotman:

Reference is made to your letters of January 12 requesting our permission to reproduce HUNGER by Ben Shahn, of January 17 regarding HASIDIC DANCE by Max Weber and January 27 making a similar request for permission to reproduce Abraham Rattner's APRIL SHOWERS, owned by Mr. Roy R. Neuberger, whose reply to you was attached to the letter.

All paintings and other works of art sold by this Gallery reserve all reproduction rights for the artist and/or us. This restriction appears on all our sales invoices sent to the purchaser.

The reproduction you contemplate would, unless appropriate measures were taken to protect the copyright on the paintings, seriously impair the force of the reservation of reproduction rights referred to above. Accordingly, I am writing to inquire where it is proposed to circulate the book in question and what measures would be adopted to protect the reproduction. Under United States copyright laws, an appropriate copyright notice would have to be affixed to the reproduction itself, i.e. on the cover and jacket, if any, of the book.

Further, since your book is a commercial venture I would also like to know whether you propose any compensation for the privilege of utilizing the book in this fashion.

I look forward to hearing from you in due course.

Sincerely yours,

EOH/tm

CC: Mr. Ben Shahn
Mr. Abraham Rattner
✓ Mrs. Max Weber

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N. RICHARD MILLER
220 West Rittenhouse Square
Philadelphia, Pennsylvania 19103

January 24, 1967

The Downtown Gallery
Attention: Mrs. Halpert
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Enclosed you will find my check for \$2,500 which is the second payment in this amount for the purchase of the Arthur Dove painting, purchased from you in October. The remaining \$2,500 payment will be made on or about April 1.

It will be of interest to you to know that this painting has been requested for exhibition at the Philadelphia Fine Arts Academy starting February 1. This exhibition will include works by Dove, Marin, Demuth and Nadelman.

Thank you for your interest in this matter.

Very truly yours,

N. Richard Miller
N. Richard Miller

Enclosure

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January 21, 1967

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum
11150 East Boulevard
Cleveland, Ohio

Dear Mr. Henning:

A few days ago Tessim Zorach sent me a copy of a letter he addressed to you about his father's work, referring to the fact that the show is now current at this Gallery.

I want to add my personal invitation to you in the hope that you plan to be in New York before the closing of the show on February 4th. On the other hand, we will retain the majority of the unsold sculptures at the Gallery, where we always have an excellent cross-section of Zorach's work - and we will be delighted to show you the originals at any future time in the event that you cannot arrange to be here before the closing.

I look forward to the privilege of welcoming you at the Gallery.

Sincerely yours,

EGH/tm

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January 21, 1967

Mr. Andrew Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
New Haven, Connecticut

Dear Andrew:

Do you remember me? It sure has been a long time since I had the pleasure of seeing you and Jane. How about it?

In this morning's paper, I read a very pleasant report to the effect that 17 paintings, 30 drawings and 4 prints were bequeathed by Edith Wetmore to Yale and I was delighted with the news.

As she purchased quite a number of our artists' work in the old days, I wonder whether any of these were included in the gift. Our entire current roster appears at the bottom of the letterhead and if by any chance any one or more of these boys and girls are included I would be most grateful for the information, as we do try to keep our records up to date. Please let me know or - if you are too busy - have someone in your office check this small list, so that the archives will be complete.

And do come in to see me. I certainly miss your visits.

My very best regards to you and Jane.

As ever,

EGH/tm

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ALLAN D. EMIL
575 MADISON AVENUE
NEW YORK 10022

January 16, 1967

Dear Edith:

Won't you try to come to the
Federation Cocktail Party at my home
on January 18th. You haven't been
there for a long time.

Try to make it.


Sincerely,

ADE:sw

Mrs. Edith G. Halpert
465 Park Avenue
New York, N. Y.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 26, 1967

Mr. Paul Kantor
903 North Roxbury Drive
Beverly Hills, California

Dear Paul:

You know, of course, of Zorach's death.

Just as we were about to work out a plan for repurchasing the painting, we got the bad news that he was on the verge and Tessim, the son, suggested I drop the matter.

Since you have already sold the Zorach and requested the return of both transparencies, I am following your wishes promptly and you will find both the Zorach and the Weber enclosed.

I do want to thank you for referring these pictures to us, but for your private information, I have been quite ill and not functioning very efficiently. After a short vacation away from the Gallery and the cultural explosion, I am beginning to feel considerably better and hope to orient myself to the changing scene in the art world. Among these is the lack of cooperation among dealers and therefore I appreciate your correspondence especially, under the circumstances. And so, again many thanks.

In the future, if you have anything of interest to us, please do not hesitate to communicate with me and I can assure you the response will be very prompt hereafter.

My very best regards.

Sincerely yours,

EGH/tm

F
LINDEN & DEUTSCH
597 FIFTH AVENUE
NEW YORK 10017

BELLA L. LINDEN
ALVIN DEUTSCH
DAVID GLASBAND
EDWARD KLAGSBRUN

PLAZA 8-1100

January 20, 1967

Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Edith:

Returned herewith are your copy of Mr. Clifford West's invoice and a form note explaining your copyright reservation. We suggest that this might be appropriate both in the case of Mr. West, as well as anyone else who makes similar inquiry.

Best regards.

Sincerely,



Bella L. Linden

BLL:cg
Enclosures

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Sodann wäre noch die Schwierigkeit, wie das Gemälde nach den USA gelangen sollte, ohne daß dort hohe Zollgebühren zu zahlen sind.

Hierüber weiss ich leider nicht Bescheid, sicherlich aber werden Sie gewiss mit Ihrem Rat dienen können. Wie ich weiss, sind ältere Bilder und sonstige Antiquitäten zollfrei, wenn sie mindestens 100 Jahre alt sind, was aber bei dem Gemälde des Max Weber nicht der Fall ist.

Mein Freund aus den USA kommt mich aber jedes Jahr einige Male besuchen. Könnte er das Gemälde mitnehmen, ohne daß ihm Schwierigkeiten erwachsen? Genannter hat noch einen grösseren Besitz in Deutschland, meines Erachtens könnte er - ohne Zoll zu zahlen - das Gemälde sodann nach den USA mitnehmen.

Oder wissen Sie vielleicht einen besseren Ausweg?

Übrigens will ich mein umfangreiches Haus in Bamberg demnächst aufgeben und mich in mein Landhaus in St. Quirin, a/Tegernsee zurückziehen. Da ich dort nur einen Teil meiner Gemäldesammlung unterbringen kann, muss ich später notgedrungen mehrere sehr kostbare Gemälde verkaufen und ich denke daran, daß Sie vielleicht, wenn es soweit ist, als Vermittlerin fungieren könnten.

Ich will nur einige Gemälde aufzählen:

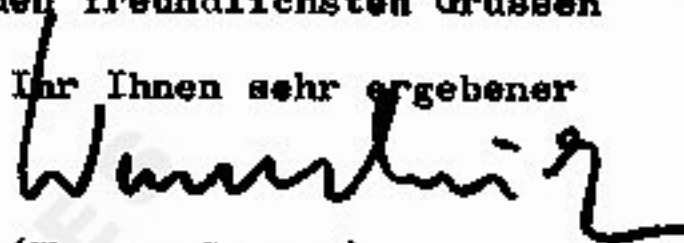
- 1) Porträt (Zur Laute singender Edelmann) von GERARD van HONTHORST,
- 2) Herbstlandschaft von WILLEM MARIS (Expertise: Prof. Dr. Müller-Hofstede, Berlin)
- 3) Dame mit Halbschleier von Louis CORINTH
- 4) Herzogin von Weimar von Paul von Bongé
- 5) Mädchen- Porträt von FRANZ von LENBACH (Bildnis seiner Tochter)
- 6) Atelier-Szene von Hermann SCHRAUDOLPH
- 7) Junger Bulle von Prof. Hermann Baisch (Bedeutendster Tiermaler Bayern's)
- 8) Mehrere Landschaften (Riesengebirge) von meinem Onkel Alfred Nickisch

usw. usw- usw-usw.-

Gern höre ich von Ihnen, vor allem über die Angelegenheit in Bezug auf das Gemälde von MAX WEBER und ich zeichne

mit den freundlichsten Grüßen

als Ihr Ihnen sehr ergebener


(Werner Schulz)

// 1 Farbfoto (Max Weber-Gemälde)

(Mit der höflichen Bitte um
Rücksendung)

Ben Shahn

2

February 1, 1967

ings and have seen your prints individually, but never in context to your opus as a whole. Perhaps here also, you would give your advice and add titles and sources for obtaining them.

Limited as we are by the size of the exhibition we can mount, there is a question in my mind whether or not your drawings and prints should be in true balance to your paintings or whether they should be included as symbols of this important aspect of your work as a whole?

Your exhibition is definitely scheduled at the La Jolla Museum (near San Diego, California), at the Herron Museum of Art in Indianapolis and here in Santa Barbara. We had asked the Newark Museum to participate, but recently received their sincere regrets. I am certain though that another museum will take it. Opening here July 30, it will travel through Spring, 1968.

We are of course going to publish a catalog for which we fervently hope you will consent to do a cover that could serve as a poster for the exhibition as well, -- and, if you should be moved to do so, write what you think appropriate as an introduction?

With the true respect and admiration that I have for your art and philosophy of life and art, I think we must (if I can convert myself into the proper instrumentality to realize its essence) put together a most important exhibition.

I tried hard to see you and talk with you about all this last fall, but could not arrange it with Mrs. Halpert. When it became possible, you were out of town.

In the museum business the pressure of the immediate is likely to distort the reality of the rapid passage of time, so that now that only six months remain to convert idea to reality, I begin to have concern. Worry comes later.

Most sincerely yours,


William J. Hesthal
General Curator

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

January 23, 1967

Miss Edith Halpert
American Folk Art Gallery
465 Park Avenue
New York, New York

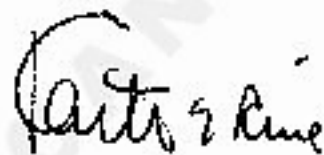
Dear Edith:

Thank you very much for sending out the items in which our Trustee, Mrs. Wood, had an interest. The Committee has met and voted to purchase item No. 1016, Mourning Picture: Raymond Family, at \$1,150.00.

We all liked the Indian, weathervane or trade sign very much; but, unfortunately, for such an item \$1,800.00 is beyond our budget.

With all good wishes for the New Year.

Sincerely,



Katherine Coffey
Director

KC:kw

P.S. Would you please send us a bill for the Mourning Picture.
We are returning photographs of the Fractur and the Weathervane.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MARYLAND
COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

January 18, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Howard:

You must be getting darn sick and tired of my notes to you. I'll try to make this one one of the last—at least one of the last asking things of you.

I met with Mrs. Johnson today. The first thing she pointed out was that not one but two of the collages were eliminated—both "Sea #2" and "Rhapsody in Blue, Part I" (1927). Could we have one of these two for our exhibition—you mentioned the need of keeping one of them. Mrs. Johnson feels that we can more easily spare "Sea #2" since we will have "Sea #1," but that "Rhapsody in Blue, Part I" is really pretty nearly essential.

Secondly, concerning the paintings. Of these, you have eliminated "Chair" and "Running River," and also "Untitled." She wondered if there is any chance that this last named could be restored. Because of its peculiar technique, of scraped down to the metal, it makes an important point in our story.

Thirdly, and lastly. We still wish to publish all the collages in the catalogue, whether or not we have them in the show. We have photographs now of all but two of them—"Sea #2" (which we are not getting from you) and "Miss Woolworth" (destroyed.) Could you send prints of both of these to us, so that they may be included?

Thank you for your consideration of all these points and thank Mrs. Halpert, too, for her nice letter. I trust we shall have her here for our opening. Again, you have both been extremely—no, crucially—helpful.

With my best wishes,

Very sincerely,

William Gerds s.p.

William H. Gerds
Acting Gallery Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. The information should be published 60 years after the date of sale.

January 21, 1967

Mr. Donald G. Humphrey
Philbrook Art Center
2727 South Rockford Road
Tulsa, Oklahoma 74114

Dear Mr. Humphrey:

I too am very sorry that I missed you when you visited the Gallery a short time ago.

However, we are glad to lend you the five items you requested, a list of which, with full details, is enclosed. Since we are not equipped to pack any works of art other than unframed graphics, we are sending these on to you immediately, but must suggest that both the Zorach sculpture and the Early American painting must be professionally packed for transportation and under those circumstances the packing charges are the responsibility of the consignee. Therefore, we shall await your reply regarding the two latter items. It is customary, as you probably know, for the institution borrowing any works of art to assume the packing, shipping and insurance expenses involved. Meanwhile, you have the full data for the catalog and will receive the prints shortly and the other two items if you so desire.

Sincerely yours,

EOH/tm

Artist

January 19, 1967

Mr. Robert R. Malone
3169 Ridge Avenue
Macon, Georgia

Dear Mr. Malone:

Please accept my belated thanks for your very handsome holiday card. I am happy to have it in my collection and I would like to add my wishes for your continued and growing success.

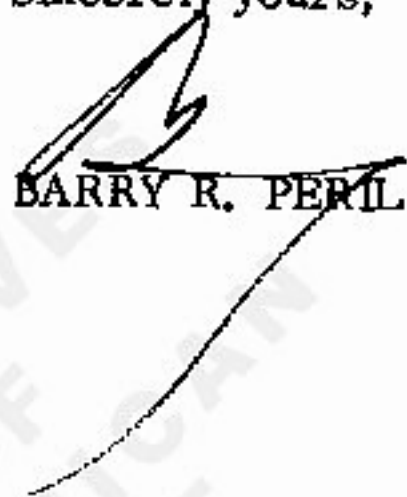
Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Marilyn joins me in conveying our kindest personal regards.

Sincerely yours,


BARRY R. PERL

BRP:w

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ITOH GALLERY

NKKK BLDG., 2-7, GINZA-NISHI, CHUO-KU, TOKYO

TEL 45711 6641 • 4663 15731 1097

Tokyo, January 23, 1967

Messrs. The Down Town Gallery,

I am very pleased that I could see you in New York.

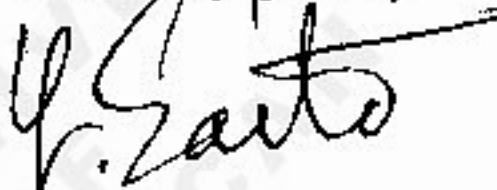
Regarding to The Exhibition of Ben Shahn, we will accept your conditions, so please be advised of the following:

- 1) The exhibition will be held in October of this year and its term needs about one month including exchange of the goods.
- 2) About 15 works of GOUACHE or TEMPERA, and 40 works of SILKSCREEN (Total : 55 works) will be required for the exhibition.

Enclosed please find a plane figure of our gallery for your information.

Thanking in advance for your kind co-operation, we are,

Sincerely yours,


Y. Saitoh
Managing Director

Due to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 18, 1907

Dear Mrs. Sullivan,

Since the attached letter was dictated by Mrs. Halpert, it was discovered that IN UMBRIA had been sold several months previously. Fortunately, we still have in stock a painting of the same year, same size, and same general feeling, titled CONVERSATION. I am taking the liberty of enclosing a photo of that, together with WALL-WALK. The prices:

WALL-WALK	\$450.00
CONVERSATION	600.00

Sincerely yours,

Howard Rose

Tseng Yu-lin

Mrs John A. Sullivan
4765 Matsunai Drive
Honolulu
Hawaii

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

P.O. 2/1/67

January 26, 1967

Mrs. Chester Dale
1 East 66th Street
New York, New York 10021

Dear Mrs. Dale:

Please accept my belated thanks for your kind hospitality, the delightful dinner and the pleasure of seeing your very handsome collection - and of course, the hostess.

I also want to take this opportunity of apologizing for my misbehavior in the car en route to Brooklyn. I have been ill for some time and thought I had recovered completely, but unfortunately what occurred was an unhappy hangover and I trust that you will forgive me.

For me, it was a most delightful evening and I hope to have the pleasure of meeting you again in the near future. Won't you drop in at the Gallery when you are in the neighborhood - and if possible, phone me in advance so that I may arrange for luncheon here.

With thanks,

Sincerely yours,

EGH/tm



HOLT, RINEHART AND WINSTON, INC.

January 31, 1967

College Department

The Downtown Gallery
465 Park Avenue
New York City
New York

Sirs:

As per our telephone conversation of this morning I am writing to inquire about the whereabouts of Ben Shahn's HUNGER, which appeared in our 1949 publication, ART AND LIFE IN AMERICA by Oliver Larkin.

We are making this inquiry for the Methodist Church in Nashville, Tennessee, which would like to use the Shahn in one of their future publications. We would most appreciate any help you could give us as to the possibility of obtaining a color transparency, print, or postcard of the work. If you would rather correspond with the church personally, the address is:

Lee M. Parkison, Editor
Elementary V-VI
Board of Education
The Methodist Church-Editorial Division
201 Eighth Avenue, South
Nashville, Tennessee 37203

Thanking you very much in advance, I am,

Yours cordially,

Karen Kronish
(Miss) Karen Kronish, Secretary to
Dan Wheeler
Editor

KK

1866 / 1966

DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

Anchor Books

February 3, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of January 31st. I am sorry that my previous letters concerning possible reproduction rights for HUNGER by Ben Shahn, HASIDIC DANCE by Max Weber and APRIL SHOWERS by Abraham Rattner were not clearer. We certainly understand that you or the artist hold the reproduction rights for these works and my writing to Mr. Roy Neuberger (in the case of APRIL SHOWERS) and Mr. Lowenthal (in the case of HASIDIC DANCE) was only a matter of courtesy permission. We plan to publish this book THE 1940s as a regular Doubleday publication and it will be copyright as a collection in the name of the editor Chester E. Eisinger. However, in the case of these photographs we appreciate the safety factor as far as copyright and credit are concerned. As I explained in my earlier letters, we would like to be able to use these three pictures within our book, not on the cover, and we would like to be able to use them in both the hardcover and paper editions of this title. We would then like to be able to distribute these English language editions throughout the world.

We are, of course, willing to compensate for the rights to use these pictures, but as seems usually the case, we have a very small budget on which to operate and so cannot afford to offer much if we are to be able to include the pictures - which we would like to do. We would, however, be more than happy to send you four complimentary copies of the paperback edition upon publication so that you can keep one for The Downtown Gallery and give the other three to Mrs. Weber, Mr. Shahn and Mr. Rattner. I realize that this is only a small token of appreciation, but we would like to offer it and would try to pay some sort of compensation if you think that appropriate.

I have obtained a glossy print of APRIL SHOWERS by Abraham Rattner but contrary to my letter of January 30th, I have not obtained a glossy print of HASIDIC DANCE by Max Weber and so would hope you could supply us with a glossy print of this and HUNGER by Ben Shahn, if you are willing to grant us permission to reproduce these pictures.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1967

Dr. Allen Weller, Head
Department of Art
University of Illinois
Urbana, Illinois

Dear Dr. Weller:

When you were at the Gallery some months ago, I showed you a painting by George L.K. Morris, which Mrs. Neumann wished to donate to a "worthy" museum.

At long last, she made the decision to present this to Krannert. If this is agreeable to you, I will have it packed and shipped as soon as I get word from you. I would suggest that you add it to your insurance policy to reduce the shipping costs. Also, I will furnish Mrs. Neumann's address so that you may send her an acknowledgment to be used for her tax deduction.

Meanwhile, my best regards.

Sincerely yours,

EGH/tm

ARTIST JR.

the art magazine
for the classroom

*do we have
photos?
PC not*

January 16, 1967

Publicity Department
Downtown Gallery
New York, New York

Dear Sir:

Do you have a photograph of Woolworth Building
by John Marin. It appeared in the Pocket History
of American Painting by James Thomas Flexner.

We are interested in reproducing it in the Artist
Jr. issue on American Moderns.

Sincerely yours,

Rachel Baker

Rachel Baker, Editor

A R T I S T J R.

RB:SD

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MORICAN ROAD
BLAIRSTOWN, N. J.

ANNIE LENNEY

Telephone
FOXcroft 2-2339

January 22, 1967

Director
Downtown Galleries
465 Park Avenue
New York, N. Y.

Dear Sir:

I am writing to ask for an interview to show you examples of my painting. I would very much like to be connected with your gallery and to become a member of your exhibiting group.

My last one man exhibition in New York City was in 1964. In the 1968 - 69 season I would like to have another one man show.

Enclosed is a brochure of a recent oil exhibition at Seton Hall University. I am also including a few brochures from other New York City one man exhibitions.

May I hear from you soon regarding an interview?

Very truly yours,

(Miss) Annie Lenney

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BOARD OF TRUSTEES
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CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

January 16, 1967

AIR MAIL

Miss Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you for your letter of January 12, and for the enclosed catalog of your present exhibition on William Zorach. If you have a regular mailing list for catalogs on your sales and exhibitions, we would appreciate being placed on that list.

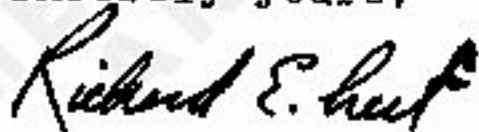
In reference to our price range stated in our previous letter, we would appreciate receiving photographs and the pertinent data about which you spoke, concerning any available works by the following artists on your list:

Kuniyoshi, Sheeler, Zorach, Demuth, Hartley, or Marin.

I'm sure I have made it difficult for you, as we, of course, are very concerned about good quality pieces worthy of Museum collection (and our amounts are limited). However, if you have work available in our range by these artists, we would certainly enjoy looking over the materials.

We look forward to hearing from you.

Sincerely yours,



Richard E. Leet,
Director and Resident Artist

REL:g

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION PROSPECTUS: ITALY-U S A / PRINTS ~~ACROSS THE SEA~~ OF TWO WORLDS
U S A-ITALIA / STAMPE ~~ACROSS THE SEA~~ DEI DUE MONDI

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GENERAL

Temple University's Tyler School of Art in Rome was established in June, 1966, as the first American University art school abroad for graduates and undergraduates. There will be an official opening celebration in the spring of 1967 with ceremonies in both countries, since the School in Rome is a branch of the Tyler School of Art in Philadelphia and its curriculum serves the educational goal of international understanding.

For this occasion, Temple University plans a unique invitational exhibition of work by leading American and Italian print-makers. Called ITALY-U S A / PRINTS ACROSS THE SEA, the exhibition will have a catalog in English and Italian, and each artist will submit duplicate prints that will permit identical exhibitions to be shown simultaneously on both sides of the Atlantic. Approximately 35 American artists selected by an American juror, and an equal number of Italian print-makers invited by an Italian jury, will be included.

EXHIBITION
TIME &
PLACE

In America, the exhibition will be shown at the Philadelphia Museum of Art from May 15 through June 25, 1967. In Rome, it will be shown in the Tyler School of Art Gallery from April 15 (approximately) through May 30, 1967. Although the dates are not identical, there is a period of concurrence during which there will be trans-Atlantic exchange of greetings by dignitaries. The dates of receptions in Rome and Philadelphia will be announced later.

JURY OF
INVITATION

American Print-makers: Kneeland McNulty, Curator of Prints and Drawings, Philadelphia Museum of Art. Italian Print-makers: Achille Perilli, distinguished Italian artist, and Dr. Maurizio Calvesi, Director of the Calcografia Nazionale in Rome.

PROCEDURES

Works Eligible Prints in any size or medium, although it is hoped that the artist will submit recent work. Two identical prints are required.

Matting

All prints should be sent unmatted. Matting and presentation will be at the discretion of the gallery.

Shipment

American artists should send both prints prepaid to Tyler School of Art, Beech and Penrose Avenues, Philadelphia, Pa. 19126. Note: work is not to go either to the Philadelphia Museum or to Rome. Cardboard mailing tubes are preferred.

Work must be received by January 21, 1967. This will permit catalog preparation and photography, assembling the exhibition, and trans-Atlantic shipment of one set of duplicate prints.

Work will be returned prepaid, but only after both prints are in hand. Since the shipment from Rome may be slow, the artist should anticipate a return date late in the summer.

Philadelphia area artists may make special arrangements for hand delivery and return.

JACK JUNGMEYER, JR.
16180 ROYAL OAK ROAD
ENCINO, CALIFORNIA 91316

Jan. 20, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
New York 22, New York

Dear Mrs. Halpert:

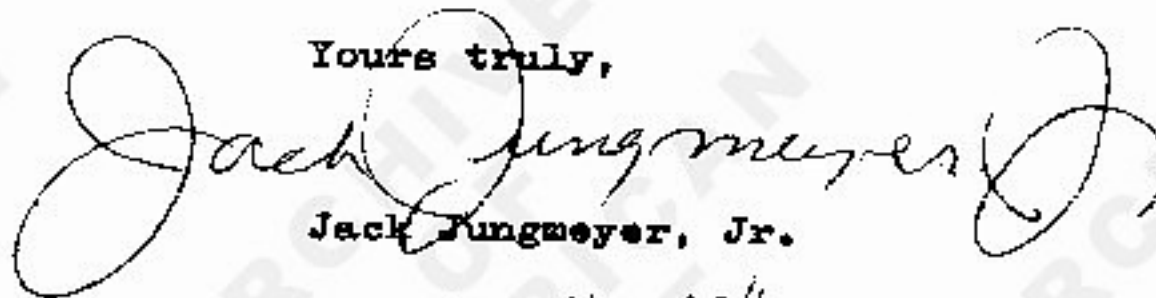
You may remember that in 1955 we bought Ben Shahn's "Homeric Struggle" from you. We also own Shahn's "Partridge In A Pear Tree" which we purchased in 1952. It is 25" x 32", tempera on masonite.

At present "Homeric Struggle" is insured for \$2,500.00 and "Partridge In A Pear Tree" for \$1,200.00.

Do you believe these paintings should be reevaluated for adequate insurance coverage.

Thank you and best regards.

Yours truly,


Jack Jungmeyer, Jr.

N.S. 1951 T. 46 1/2 x 67 1/2 ~~10,000~~ 10,000.

In the First Day Christmas, 1958 T. 23 3/4 x 35 1/4
JJ:bk 4800

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[Encl. Doubleday 1-27-67]

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NEUBERGER & BERMAN

MEMBERS NEW YORK STOCK EXCHANGE

Room 1640
120 BROADWAY

NEW YORK, N. Y. 10005

TELEPHONE
CORTLANDT 7-2800

January 25, 1967

Mrs. Susan C. Trotman
Anchor Books
Doubleday & Company, Inc.
277 Park Avenue
New York, New York 10017

Dear Mrs. Trotman:

We will be happy to permit you to reproduce

Jack Levine	THE BANQUET	(1941)
Abraham Rattner	APRIL SHOWERS	(1939)

for your book entitled THE 1940s.

Photographs can be obtained from
Geoffrey Clements Inc.
243 East 10th Street
New York, N.Y. 10003

Levine #	13-371
Rattner #	16-681

Sincerely,



Roy R. Neuberger

RRN:MP

collection: Mr. and Mrs. Roy R. Neuberger

with you. The dinner the other night was wonderful,
as usual. Our love to you and best to the
Boys in the Front Room -- Tracey and Howard.

Love and kisses,
Stella & Yvonne.

Of all three of us (Yvonne, me, and our grandpa) in
the TV thing, the grandpa is the only one who
won't end up as the face on the cutting room floor!

January 18, 1967

Mr. Jacob Schulman
97 North Main Street
Gloversville, New York

Dear Jack:

Since we received a check, I presume you have returned from your vacation, which I hope was a most enjoyable trip for you and the family.

During your absence, Mr. Dorfman kindly volunteered to send through the request for a postponement and asked that I send him the reports of previous years. Meanwhile, after several telephone conversations, a Mr. Piles of the I.R.S. made an appointment with me at the Gallery for Wednesday, January 25th and, as I vaguely recall, wanted to see both the Gallery and my tax reports. Therefore, it would be necessary for me to recall those that I sent to Mr. Dorfman, as I have no other copies in my possession. Would you be good enough to have that taken care of and also let me know whether you plan to handle my personal account.

Many thanks - and I hope to see you soon.

Sincerely yours,

EGH/tm

MARSHALL FIELD

ROOM 420

401 NORTH WABASH AVENUE

CHICAGO, ILLINOIS 60611

January 18, 1967

Dear Mrs. Halpert:

As you know, I purchased THE LION FAMILY by
EDWARD HICKS and MOTHER AND CHILD -
anonymous - from you several years ago.

I have been currently re-evaluating my pictures
for insurance purposes and would appreciate a
letter from you on your opinion of the value of
these pictures at the present time.

Thank you!

Sincerely,

Marshall Field

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York
10022

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1967

Mr. Albert S. Roe, Senior Curator
White Art Museum
Cornell University
Ithaca, New York

Dear Mr. Roe:

You may recall seeing the painting by George L.A. Morris which I mentioned would be available to the White Art Museum. Today I received word to the effect that Mrs. Neumann is ready to present it to you and I am writing to ascertain whether you still want to add this fine painting to your permanent collection. If so, I would suggest that you value it at \$500. and add it to your policy so that the only expense involved for your institution is that of packing and shipping charges.

As soon as I hear from you in the affirmative, I will supply the donor's address so that the acknowledgment may be sent to her directly for use in her tax deduction records.

I still recall the opening and the dinner and, of course the exhibition at Cornell with great pleasure and hope to see you again when you are in New York.

Sincerely yours,

BGR/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bingham

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

February 2, 1967

Miss Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

In Miss Bingham's absence I am replying to your letter of January 31, concerning the estimate for the repair to the damage to CAFE PLACE DES VOSGES. This is now in the hands of our insurance brokers and as they are very good and very quick, I am sure this will be given their immediate attention.

However, in view of the urgency of having the repairs attended to immediately, we will talk with them, explain the situation and ask them to do whatever is necessary to get a reply to us as soon as possible.

Please be assured that we will let you know as soon as we hear from them, and will keep in touch with them in the meantime.

Very truly yours,

(Mrs.) *Katherine M. Bowen*
Katherine M. Bowen
Secretary to Miss Bingham
International Art Program

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AF A

JANUARY 26, 1967

MR. TRACY MILLER
NEW YORK CITY

DEAR MR. MILLER:

I AM RETURNING, BY AIR FREIGHT, THE PAINTINGS WHICH YOU SENT ME ON CONSIGNMENT. THE CRATE IS BEING SENT TODAY TO BUDWORTH WHO WILL THEN MAKE ARRANGEMENTS TO RETURN THEM TO YOU.

I AM VERY SORRY THAT I WAS UNABLE TO SELL THE PAINTINGS IN HOUSTON AND CERTAINLY APPRECIATE YOUR KINDNESS IN LETTING ME HAVE THEM FOR THIS LENGTH OF TIME.

PLEASE EXPRESS MY THANKS TO MRS. HALPERT AND GIVE HER MY BEST REGARDS.

SINCERELY YOURS,

Louise Ferrari

LOUISE FERRARI
3711 SAN FELIPE ROAD
HOUSTON, TEXAS

UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

January 24, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Howard:

I wanted to write you about a number of things. First, thank you ever so much for your extreme kindness about adding to the Dove material. It helps out ever so much.

Secondly, about collecting the material. I've a small station wagon, but let us see how much I can take down safely. Now, is anyone at the gallery on Mondays? If so, I shall be passing through New York, on the way from Boston (collecting the Museum collage there) to the University, on Monday, February 20th. Could I come by in the early afternoon and pick up the material then? What in the way of packing will be necessary (if they are wrapped, I presume not too much, but you let me know). Also, what can one do about stopping to collect? (I can give a call immediately before coming up of course, from the Village.)

Lastly, about the photo costs. We are sending a requisition to our purchasing department who will send an order form to you, with an order number. Could I impose upon you, at that time, to send another bill (preferably in triplicate) to us when you get the order form, with the order number on it? Then the payment will go through right away.

Again, many thanks,

With my best wishes,

Cordially,

Bill

Dr. William H. Gerds
Acting Gallery Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

COLLEGE OF ARTS AND SCIENCES
SCHOOL OF FINE ARTS
ART GALLERY

25 January 1967

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your kind letter of January 21.

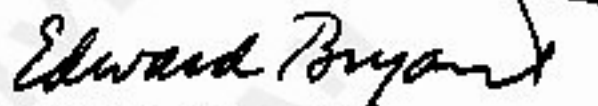
I am indeed still intending to publish my article on John Storrs. Research for it is complete and a rough draft was completed almost a year ago. Very soon, during February and March, I can complete the article. A copy will be sent to you when it is finished.

Storrs still interests me very much. In fact, I have been considering the possibility of presenting an exhibition of his work here at the University of Kentucky Art Gallery.

I plan to be in New York during early spring. At that time I would like very much to visit you in your new quarters and to discuss our revitalized gallery program here. It was pleasant seeing you for a brief moment at the Phillips Collection last May.

Many very best greetings!

Sincerely yours,



Edward Bryant
Director

EB/jj

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Theatre Dept
Southern Illinois
University

CARBONDALE, ILLINOIS 62901

Jan. 27, 1967

Edith J. Halpert, Director
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Mrs Halpert:

In your most recent
letter you were kind enough to offer
to send me photos of a few Zorach
landscapes. I am concerned that I
have not yet received them.

Sincerely

Alfred Leach

PEAT, MARWICK, MITCHELL & Co.

CERTIFIED PUBLIC ACCOUNTANTS

2020 COMMERCE TOWER

KANSAS CITY, MISSOURI 64199

February 1, 1967

PRIVATE AND CONFIDENTIAL

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Re: Appraisal of Donated Property
for Federal Income Tax Purposes

This will acknowledge receipt of your letter dated January 19, 1967, in which you advise that as a member of the Art Dealers Association, you have agreed not to appraise any work of art for Federal income tax purposes. Your letter further advises that an appraisal can be obtained by the donor by addressing a request directly to the Art Dealers Association.

In the aforementioned letter, you indicate that the donor, The Honorable Harry S. Truman, will receive from the Association printed forms (three copies) on which data must be submitted and returned to the Association with photographs of the specific art object. As of the current date, neither the donor, The Honorable Harry S. Truman, nor ourselves, have received the aforementioned forms. We would greatly appreciate it if you would cause the Art Dealers Association to immediately transmit the aforementioned forms directly to this office. We will see that they are completed and returned promptly, together with any supporting information that may be requested.

Your courtesy in causing the aforementioned forms to be supplied as promptly as possible will be greatly appreciated.

Yours very truly,

PEAT, MARWICK, MITCHELL & CO.

David N. Lieberman

David N. Lieberman, Partner

DNL:kb

cc: The Honorable Harry S. Truman

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

apfr

January 31, 1967

George Cox Agency
70 West 6th Avenue
Denver, Colorado 80204

Gentlemen:

On November 12th we sold to Mr. William James Stark of 5140 Juniper Drive, Littleton, Colorado, a painting by the late John Marin at a special price of \$9500.

We have represented Marin since 1926, when an example of his work was included in our opening show. This was sold by us to Mrs. John D. Rockefeller Jr. Since then, sales of Marin's work have added up to considerably over a million dollars and, in addition to the many collectors who made such acquisitions, more than 80 museums have acquired his work.

Today, his watercolors of the quality, date and size of PINE TREES ON MOUNTAIN TOP, SMALL POINT, MAINE are sold by other dealers who purchased them previously or who may have them in their possession at prices ranging up to \$15,000. or more, but we have maintained our policy of making his best works available at lower figures and therefore set a price of \$9500. The insurance value should be increased to a figure between \$12,000. and \$15,000.

Sincerely yours,

EGR/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Handwritten signature

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST B-7777

January 20, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Don't treat the IRS too badly on Wednesday. Thursday will be fine for us, and I would stop into your office sometime between 4 and 5 o'clock in the afternoon if that is convenient. I would plan to spend a portion of the evening with you, and I believe at that hour we should be relatively free of interruptions and make substantial progress in our work.

With kindest personal regards from both Marilyn and myself,
I am,

Sincerely yours,

Handwritten signature of Barry R. Peril
BARRY R. PERIL

BRP:w

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICES

HALL, CASEY, DICKLER & HOWLEY

122 EAST 42ND STREET

NEW YORK, N. Y. 10017

AREA CODE 212 MO 1-3100

CABLE "HALCASRO"

FRANKLIN NATIONAL BANK BLDG.

500 OLD COUNTRY ROAD

GARDEN CITY, N. Y. 11532

516 PJ 7-7000

1209 RING BUILDING

WASHINGTON, D. C. 20006

202 FE 8-8510

January 13, 1967

Mr. Herbert D. Schutz, President
New York Graphic Society Ltd.
Greenwich, Connecticut 06831

Dear Mr. Schutz:

Mrs. Edith Halpert has referred to me your letter to her of December 30 concerning the Stuart Davis picture entitled "Percolator". Mrs. Stuart Davis, individually and as executrix of the Estate of Stuart Davis, does not approve the idea of reproducing the picture; and since we are advised by Mrs. Halpert that reproduction rights were reserved on the sale to the Metropolitan Museum, its permission to the contrary would be ineffectual to entitle you to reproduce the picture. Since you have stated to Mrs. Halpert that no reproduction has yet been made, I assume that you will refrain from doing so.

Sincerely yours,

Gerald Dickler

GD:ec

cc-Mr s. Edith Halpert

cc-Mrs. Stuart Davis

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

January 21, 1967

Mr. Allan D. Emil
60 Sutton Place South
New York, New York 10022

Dear Allan:

I am so embarrassed that I did not communicate with you earlier and obviously appear very rude and practically a social outcast.

The reason that I didn't reply promptly was that I had a tentative appointment for that evening which I thought I could break, but after several tries I discovered I could not reach this out-of-town client, who finally arrived at 5:30 p.m. and I was obliged to carry out the original plan for dinner.

In relation to the Charity itself, I had just recently sent a check to U.J.A. and explained to Mr. --- (I don't recall his name) of Wildenstein that I had gone overboard not only for '66 but for '67 with the various commitments - way beyond the figure my accountants stipulated. If, later in the year, I find that I can do something in connection with the Federation, I will do so. My overall contributions in the art world are really stupendous proportionately and certainly beyond the allowances based on my income. What I missed particularly was a visit to the Emils, whom I rarely see these days.

I do hope you will get to see the Zorach exhibition in view of your interest in sculpture. He had a brilliant "last decade" and I would adore having you see it - certainly with no commitment to purchase anything. I would love to visit with you-all.

My best regards.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

c/o Mr. G.C. Preble
50 Haverstraw Road
Suffern, New York, 10901
February 1st, 1967

Downtown Gallery
251st Street
Manhattan, New York

Gentlemen:

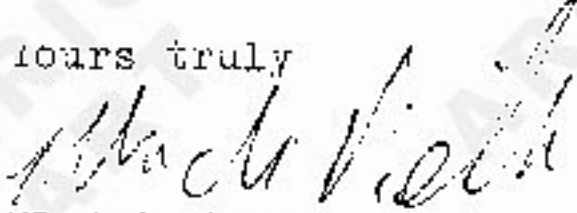
My art teacher asked me to prepare a trip for our classes to New York in order to visit several art museums.

I am an exchange student and stayed in the USA only since last September, so I yet know only very little about your institution, though I am very interested especially in your field.

Thus I would appreciate if you could send me information about your house, what shows will be going on from February till April, and what are your standard collections. I also would like to know what entrance fees, if any, you have for students, and how much are the charges for groups.

I would appreciate hearing from you soon.

Yours truly


Ulrich Vieth

✓ *Re
etc. address on record*

January 26, 1967

Mrs. George Brewster
1010 Memorial Drive
Cambridge, Massachusetts

Dear Joan:

I was delighted to hear from you after this long, long silence. I certainly miss seeing you and George and assume that you do not visit often.

Your poem was indeed a fitting Christmas message and I often wonder why you do not publish a collection of your poetry.

As a coincidence, I too am moving into a new, tall apartment building, where I can have the latest comforts with no responsibility of ownership. After selling the building on 51st Street, I purchased an apartment in the same building as the Gallery and am completely bored with the responsibilities involved in owning property. Consequently I have decided on this prospective move - just around the corner, within a short walking distance of the Gallery.

I hope you enjoy your new home, but regret that you are leaving so beautiful a place. On the other hand, I am sure you thought it over very carefully before making the decision and hope that you will find this a very happy setting.

Do come in to see me. It will be a most delightful "surprise".

With affectionate greetings to you and George.

As ever,

EGH/tm

January 31, 1967

Part-Time People Co.
545 Madison Avenue
New York, New York

Gentlemen:

Despite the fact that we have written to you several times and phoned as well - all this in connection with the request that you communicate with your insurance agent regarding the typewriter which was dropped by your man on October 18th and that it would cost \$45. to make the necessary repairs, we have had no reply from you.

Meanwhile, we have hired bartenders from you subsequently and are still holding up your invoices. As we are accustomed to paying our bills promptly, we find this rather embarrassing, but we too have been waiting a long time and would be obliged to you if you would get the matter straightened out promptly.

We look forward to advice from you by return mail.

Sincerely yours,

BGH/tm

Calvert

January 27, 1967

Miss Alice Davis, Exhibition Secretary
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania

Dear Miss Davis:

Thank you for your letter.

Mrs. Halpert will be very glad to welcome Mr. von
Groschwitz when he is in New York between March 29
and April 7 and the arrangement of telephoning for
a specific appointment after he arrives here is
quite suitable.

I know that she will arrange to show him an exciting
cross-section of the work of the three artists you
mention as well as any others on our roster in whom
he may express an interest.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 4-2000

Anchor Books

January 30, 1967

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sirs:

We have received a letter from Mr. and Mrs. Milton Lowenthal granting us permission to use their painting "Hasidic Dance" by Max Weber in our book THE 1940s and we have written the Whitney Museum about obtaining a glossy print. However, we were wondering if this permission can be obtained from you also since I understand you hold the reproduction rights to all of Max Weber's works. My previous letter of January 17th details the use we would like to make of this picture, but if there is any further information that you need, please do not hesitate to ask us.

Thank you for your help and we look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman
Anchor Books

For publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

January 16, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Howard:

You received the sheet with valuations, etc. on the Dove and Weber material. Not the blue sheet—just the yellow one, (instructions say to return the blue sheet, signed) I'll keep the yellow one for my own records—do you want to send me on the blue sheet, and I'll sign it and return it to you?

Mrs. Johnson, I believe, has also detailed out the folk art material we would like. Is this o.k., and can you send us a consignment sheet for this, too? Thanks.

And, oh yes, according to Charles, Happy Birthday!! (Mine tomorrow.)

Best wishes,

Very sincerely,



Dr. William H. Gerdts
Acting Gallery Director

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1967

Mr. Ben G. Takayasu
Suite 202
1943 South King Street
Honolulu, Hawaii 96814

Dear Mr. Takayasu:

Indeed, I will be glad to send a check for the following paintings by Isami Doi, which we have billed to the Honolulu Academy of Arts - as soon as we receive payment from that institution.

Of course we were greatly pleased that these paintings were purchased in Honolulu and will represent Doi so well in his home state.

"Early Spring"
"Lingering Mists"
"Kauai Canyons"
"Distant Hills"

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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**THE
DOWNTOWN
GALLERY**

**465 PARK AVENUE
NEW YORK, N. Y. 10022**

Telephone: PLaza 3-3797

STATEMENT

January 24, 1967

Mrs. John Hay Whitney

Att: Mr. Samuel C. Park Jr.

110 West 51st St. - Room 4600

New York, N. Y. 10020

William Zorach ODALISK Sienna Marble

RECEIVED PAYMENT IN FULL \$6825.

THANK YOU

Wm

February 2, 1967

Mr. Ernest Haskell
Bath Daily Times
Bath, Maine

Dear Mr. Haskell:

We very much appreciated your piece on William
Zorach with the handsome reproductions and, in
fact, have had it prominently displayed on our
bulletin board throughout the Zorach exhibition.

I wonder if it would be possible to get an extra
copy of that tear sheet? If so, would you be good
enough to send it directly to Mr. Paul Ward, 403
West 6th Street, Hays, Kansas. Mr. Ward purchased
one of the sculptures during the show and was most
interested in having a copy of your story.

Many thanks for whatever help you can be.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 31, 1967

Mr. Edward H. Weiss
360 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Weiss:

Abbott Pattison forwarded your letter to me - requesting that I supply a valuation reflecting the current market value for the ceramic panel you donated to the St. Paul Art Center.

Much as I would like to cooperate with you, the Internal Revenue Service has set a specific procedure which has to be followed in every instance and no individual dealer may appraise a work of art valued over \$500. The ruling demands that all gifts of art must clear through the Art Dealers Association, which obtains from three dealer members of the Association separate appraisals which they consider the current market value. All three must be submitted collectively to the I.R.S.

It is necessary for the donor to communicate directly with the Association at 575 Madison Avenue, New York City. You will be requested to fill in three copies of a printed form which will be mailed to you to be returned together with three photographs of the ceramic sculpture, so that each dealer will have the information which appears on the questionnaire and the photograph for reference.

All of us have been warned and ordered to follow this routine in every instance and therefore I will have to wait until the form and a photograph are sent to me by the Art Dealers Association and will, of course, be very glad to note the current market value on the printed form. Since his sculpture has been sold by several other dealers in the recent past, there will be no problem whatsoever - and you will receive from the I.R.S. the official notice after the papers - all three copies - have been processed. This is the order of the day and, as you realize, we must all conform.

Sincerely yours,

EGH/tm

appr

January 26, 1967

Mr. Jack Jungmeyer Jr.
16190 Royal Oak Road
Encino, California 91316

Dear Mr. Jungmeyer:

It was very pleasant to hear from you - after these many, many years.

Of course, the value of Shahn's work has risen consistently throughout the years and I am glad to list the current market value of each picture noted in your letter. These are the minimum figures for insurance valuations as of 1967.

You should be pleased with your foresight in acquiring works by this very brilliant and successful artist. When you are next in New York, I trust you will pay us a visit and see recent examples of Shahn's work as well as those of the other artists on our roster - whose names appear below. It will be nice to see you again.

Sincerely yours,

EGH/ tk

ON THE FIRST DAY OF CHRISTMAS, 1948 Tempera 23 3/4 x 35 1/4"
\$4,000.

HOMERIC STRUGGLE, 1951 Tempera 46 1/2 x 67 1/2"
\$10,000.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

note to publishing information regarding sales transactions, whether are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



painting.

Name: An American Place

Artist: John Marin

Medium: Watercolor

Obtained: Gift

Size: 19" across
15" down

Date: 1925

If you desire further
information, please call
516-IV1-1850

Thank you for your
help in this matter.

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES, IOWA, 50312 277-4405

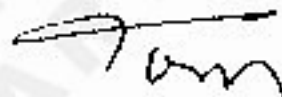
January 18, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you very much for sending the photograph of the Dove. Since I am arriving in New York on the first of February I will visit you immediately, to see you first and then the picture.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SPEED MEMO

from



GEORGE COX AGENCY

BUSINESS: 222-2162
RESIDENCE: 755-9390
70 WEST SIXTH AVENUE
DENVER, COLO. 80204

The Downtown Gallery
465 Park Ave

TO: New York, N.Y. 10022

DATE: 1-16, 1967

RE: Your copy - letter on letter to Mrs. James
Stark "Five Trees On Mountain Top"

Gentlemen:

Enclosed please find copy of letter.
Please have Edith Morgan Tappert or
some one of authority acknowledge the
sale and its current or pending
value to Mrs. Stark and send
to her an established value for
Mr. Stark's fine art plates.

Sincerely,
George Cox

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ARMORY VICTORIAN

January 26, 1967

mt/HQ:

Mr. Clifford West
225 Lone Pine Road
Bloomfield Hills, Michigan

Dear Mr. West:

I am sorry to be rather late in my reply, but I have been away and on my return I found your rather unusual query. I thought it would be best to have our attorney explain it in necessarily legal language and am quoting below.

"This note is to explain the statement on our invoice that all copyright and reproduction rights on the painting you purchased are reserved by the artist or the Gallery. The purchaser of a work of art is entitled to ownership and possession of the physical work itself as well as the right to exhibit and display the work. The right to reproduce the work is part of the underlying copyright, which in all instances is retained by this Gallery on behalf of our artists. This is consistent with the copyright laws in this country and, we believe, abroad as well."

Since the above is self-explanatory and I am sure will coincide with any other attorney's interpretation, I am writing in the hope that you will enjoy your purchase and will realize that, unless our artists were protected, every purchaser would have the right to make reproductions for sale or otherwise - a practice which was unknown until the recent "cultural explosion" with department stores and other popular shops throughout the country flooding the market with reproductions of any work of art they may purchase, etc. I am sure you will appreciate the artist's position in this situation and will realize that the original work of art remains much more valuable to the owner in the circumstances.

I hope to have the pleasure of a visit with you on your next trip to New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Page two

11. Mr. Soby's letter to you of January 13, 1966 acknowledging the gift of the life interest on behalf of our Trustees and enclosing a formal receipt of gift.

Our records show that the value placed on Salt Shaker for insurance purposes as of January 1966 was \$50,000.

Please let me know if you need further information.

Sincerely,



Betsy Jones, Executive Secretary
The Museum Collections

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

BJ:nk

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 - ENdicott 2-5514

Conservation of Paintings

January 23, 1967

(originally sent November 4, 1966)

Mrs. Edith G. Halpert,
The Downtown Gallery,
465 Park Ave.,
New York, N. Y. 10022

.....
DAVIS - "Cafe Place des Vosges", oil on canvas, 29" x 36", dated 1929.

Painting appears to have been wax-lined fairly recently but without proper cleaning of surface.

Scattered flaking has now occurred which will be recorded in a photograph.

Suggested Treatment:

Lining of painting has given paint layer firmer support but because of thickness of paint (palette-knife application) penetration through canvas to ground and paint layer does not seem to have been good. Painting will be removed from stretcher and treated on vacuum hot-table to try to improve penetration of wax but flaking may occur from time to time in the future and it will have to be treated from face of painting.

Treat areas around recent flaking with adhesive to secure paint layer; fill losses with gesso; place on vacuum table under pressure and heat to improve penetration of lining adhesive and secure paint film; inpaint losses with color ground in synthetic resin medium.

Because of moisture used in removing excess gesso and petroleum solvents used to remove wax-resin adhesive, varnish and surface grime will be removed from around damaged areas, leaving them clean. It will therefore be necessary to clean entire surface.

Cost of restoration -

\$275.00

MMW:th

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERE TO, PLEASE APPRAISE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NAC

January 31, 1967

Mr. Jeffrey Hayden
2410 Mandeville Canyon
Los Angeles, California 90049

Dear Mr. Hayden:

I am sorry that I have to start this letter with an apology - once more.

* The Spencer oil I referred to was brought in from our warehouse and I realized that, like many paintings dating back so far, it requires a superficial or what is called a "surface" cleaning. Our conservator has been so preoccupied that she could not undertake additional work but this morning she picked it up and we should have it within a week or so, when we will have a photograph made and sent to you together with all the other information. In addition, we will send you a photograph of the large painting also referred to in my previous letter.

Sincerely yours,

EGH/tm

Downtown #1
* photo sent 2/25/67

UG
interested; wants price

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1967

Miss Susan D. Rannells
Exhibition Assistant
University Art Museum
University of California
Berkeley, California 94720

Dear Miss Rannells:

Mrs. Halpert has asked me to write you and say how pleased we all are to have the Pascin catalogs. It is a handsome one indeed and we are grateful to you for sending the copies to us.

Sincerely yours,

Tracy Miller

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His name indicates his character

The Lincoln National Life Insurance Company
Fort Wayne, Indiana

EDWARD D. AUER
SENIOR VICE PRESIDENT
CHAIRMAN, INVESTMENT COMMITTEE

January 20, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose:

In November, 1966, five paintings were sent to this Company on approval from your Gallery. Our Committee decided not to buy any of them at this time and they were returned to you.

We have a statement from Berkeley Express & Moving Company for \$25.00 for picking up the paintings at your Gallery, crating and shipping them to us. It is our understanding and that of Mrs. Jacobs that in connection with paintings sent on approval, transportation is to be paid one way by the Gallery and, if returned, one way by the prospective purchaser. Since we packed and returned the paintings to you at our expense, should not this \$25.00 item from Berkeley Express be your expense? If so, will you please make arrangements with them for payment of the account?

Sincerely,

Edward D. Auer
Senior Vice President
Chairman, Investment Committee

WB

cc: Berkeley Express & Moving Co.
409 West Broadway
New York 12, New York

cc: Mrs. S. Allan Jacobs

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

331 EAST 68th STREET, NEW YORK, N.Y. 10021

(212) UN 1-9270

SKOWHEGAN, MAINE

(207) 479-9345

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Mrs. Harry Lewis Winston

January 18, 1967

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

Dear Edith,

Many, many thanks for your two checks covering the Stuart Davis and Yasuo Kuniyoshi scholarships which will be awarded to students at the Pennsylvania Academy and the University of Illinois.

I know how delighted Bill will be when he comes back from Skowhegan and I tell him of your continuing your generous gift. He went back to Skowhegan, after the Zorach opening, to be with young Will before his return to Viet Nam.

Without the interest and great help Skowhegan gets from people like you, the school could not possibly carry out its program.

It makes me feel good that your confidence has continued during the three years I have been the Director.

The enclosed forms are for your tax records.

Again, so many thanks.

Much love,


John Eastman, Jr.

JE/mg
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20580
CONSTITUTION AVENUE AT TENTH STREET

January 23, 1967

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My dear Edith:

Today is so beautiful and spring-like I really feel like heading for the bay and a sail, or even Newtown.

Adelyn told me she saw you recently and that she felt that you have been working too hard again. There really is no need for that, you know. I hope at least you were able to relax on your short trip before Christmas, but expect the trip seems some time ago. My holidays were a bit hectic; the flight I was booked on for Detroit was cancelled so had to spend Christmas eve on the train, but returned to Washington for New Year's.

We are busy with our Glackens show which opens the 8th of February. Do you think you can come down? It would be great fun to have you stay with me again.

I am working on numerous projects and have at last been able to make a real start on a monograph on Ryder. The Corcoran's three Pennsylvanian artists, Hicks, etc., was I felt most interesting but unfortunately Hudson gave it an unfavorable and I feel unjust review. Last week I went to the opening of the Bonnard show at the Phillips and had a chance to talk with Mrs. P. at some length. I feel in many ways she is almost as much responsible for the success of the Phillips Collection as was her husband--a most astute woman with a brilliant eye.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA 93104 TELEPHONE (805) 965-8569

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1967

Ben Shahn
c/o Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Shahn:

Mrs. Halpert has probably told you of the plans we have for a retrospective exhibition of your work, but in case she did not go into detail, I am enclosing a copy of a letter I wrote her last June. In essence what I said in this letter still holds true. If there are to be changes -- and I hope that essentially there won't be -- they are engendered by the fact that there is now considerably less time to carry out our conception.

When I was in New York last November, Mrs. Halpert graciously made available to me volumes of photographs of your work. I spent several days with these volumes, going over and over them, making copious notes. I have since received copies (though not all I wanted) of the ones which seemed to me to best represent your career. I enclose a list of titles from which I hope you will choose what you think best. There are regrettably many more works on this list than we can use, as our show must end with between sixty and seventy works, or enough to happily cover about 300 feet of wall.

Mrs. Halpert was not encouraging about the prospect of borrowing from private collectors, so I have weighted the choices from museum, university and business collections. If however (as there must be) there are works which you feel strongly should be included which are in private hands, we will make every effort to borrow them.

Your work as a draftsman and printmaker is not strongly represented on this list simply because there were not many photos. I of course know the Soby book of your draw-

January 21, 1967

Mr. Edward Bryant, Director
University of Kentucky Art Gallery
Lexington, Kentucky

Dear Mr. Bryant:

I was very pleased to receive the Italian Graphics Exhibition catalog. Thank you for putting me on your mailing list.

As you recall, you mentioned that you were planning the publication either in pamphlet or book form on the rediscovered sculptor and painter, John Storrs. This was during the period when we were preparing the one-man exhibition of his sculpture and before you moved to Kentucky.

Would you be good enough to let me know whether you still have this under consideration, as there is someone who is very eager to undertake a similar project on this important artist. Since you have had the material which you borrowed and may have made pertinent notes, etc. I naturally withheld permission to anyone else and am writing to ascertain whether you are still interested in following through or not. Won't you please write me at your convenience and let me know.

Also, I hope that on one of your trips to New York you will come to see us in our new quarters at the above address. I would certainly enjoy a visit with you. My very best regards.

Sincerely yours,

EGH/tm

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F
BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

January 30, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I am enclosing herewith an original and a copy of the list of paintings you selected Thursday evening as candidates for your gift to the Corcoran. This list should complement the photographs and other information that you set aside in the separate looseleaf binder. I have kept two extra copies in my file here, one for my own reference and one simply in order to have a spare. Should you require additional copies from time to time, I would be pleased to duplicate extra copies on our xerox machine.

We tried to leave without disturbing you Friday morning, as you did not appear to be up at the time we were ready to go, and we also wanted to get back to Philadelphia as soon as possible. We slept well, and left you a note to that effect.

I believe the procedure now will be this: First, you will advise the Corcoran that you have your revised list ready for them to examine, in order that they may review the proposed items comprising the gift. Second, after the list has been inspected and assuming they are content with it, you will then inform them that you will submit to them a proposed agreement covering the gift. Third, at this point I would be pleased to get together with you and prepare the agreement so that it may incorporate all the points you feel are required in the situation. Finally, if the agreement is approved without substantial revision, I expect their board of directors or trustees will have to approve it, following which the gift can be consummated. Undoubtedly, prior to consummating the gift, you will have to obtain valuations for the pictures involved. We will also have to discuss whether the gift should be made all at one time, or should be spread out over a few years.

Let me know when you think we should next get together to carry the matter to the next step.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 19, 1967

Mr. David M. Lieberman
Peat, Marwick, Mitchell & Co.
2020 Commerce Tower
Kansas City, Missouri 64199

Dear Mr. Lieberman:

In reply to your letter of January 11th, I regret that, as a member of the Art Dealers Association, no individual dealer may appraise a work of art for "Federal Income Tax Purposes", according to the I.R.S. ruling about two years ago. The current routine requires the donor to address the Association for any such appraisal. The prospective donor will receive from the Association printed forms (three copies) on which the data must be filled in and returned to the Association with three photographs of the specific painting. Subsequently, these will be sent to three dealers familiar with the artist's work, each of whom will enter what he considers the current market value, to be referred to I.R.S. Incidentally, because I sold the painting to Governor Rockefeller originally, I will be one of the three dealers chosen and will be delighted to supply the figure at that time. I trust that this is satisfactory.

Sincerely yours,

FGH/tm

P.S. According to our records, the correct title of the watercolor is HOT PIANO, the date is 1948 and the size is 24½ x 15½.

61 The Honorable Harry S. Truman



Sloan Galleries of American Paintings
Valparaiso University, Valparaiso, Indiana

now to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

January 22, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I'm forming the catalog for the Rattner show for when it gets here to Valparaiso. Should you have them, could we buy a photograph of the Last Judgment, one of Three Figures, and one of the study for Window Cleaner? These perhaps could be reproduced in the catalog.

Thank you for sending me the photo of Shahn's drawing Elther's Credo. I'm showing it around. Many thanks for your cooperation.

Sincerely,

Richard Brauer, Curator

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

January 16, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

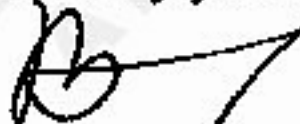
I am overjoyed to hear about your cruise and the good effect it has had on your health and outlook. Both Marilyn and I want to get in to see you as soon as possible. What has held us up has been a series of minor misfortunes, all of which appear to be currently under control.

Initially, my Mother, a muscular dystrophy victim, fell and broke her foot, necessitating a great amount of personal attention. Then, Marilyn came down with her virus, and I later came down with one of my own. This latter bug turned out to be the strongest I have ever encountered (or possibly I am getting weaker), but it kept me out of commission for several days. It was only last week that I returned to anything like a regular work schedule.

I am planning to come to New York, possibly next week. I would like very much to get together with you and to go over the Corcoran gift. I believe I can make it either Wednesday, the 25th, or Thursday, the 26th. Please let me know which of these days would be better for you, or if there is some third alternative which you feel would be preferable.

Both Marilyn and I eagerly look forward to seeing you, and with kindest personal regards from both of us, I am,

Sincerely yours,



BARRY R. PERIL

BRP:w

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

Werner Schulz

zur Zeit: 86 Bamberg/Ofr., den 17. Januar 1967

Privat: Willy-Lessing-Straße 5

Fernruf: 0951-23592 u. 25902

und Postfach 3107

818 St. Quirin, a/Tegernsee

„SONNENHOF“

Sonnleiten 2

Fernruf: 08022-4443

Mrs.

Edith H a l p e r t

The Downtown Gallery

465 Park Avenue

New York, N.Y. 10022

Sehr geehrte Mrs. Halpert !

In meiner Gemäldesammlung - ich bin selbst Maler - befindet sich unter anderem und zwar aus einem Nachlass ein sehr fein gemaltes Bild von

" Max W E B E R " ,

eine sehr zügig gemalte Landschaft, der man auf den ersten Blick die Meisterhand ansieht.

Als ich vor einigen Wochen den Besuch meines besten Freundes erhielt, der schon seit vielen Jahren, als früherer Deutscher, in den USA lebt und der schon seit langem amerikanischer Staatsbürger ist, bat mich genannter Freund, das sich in meinem Besitz befindende Gemälde nach den USA zu verkaufen und zwar deshalb, weil der Maler Max W E B E R bis zu seinem Tode in den USA lebte und seine Gemälde in vielen massgebenden Museen zu finden sind, wie zum Beispiel im Newark-Museum -The Brooklyn-Museum-Cleveland-Museum-The Phillips Collection- usw. usf. - - - -

Von zwei dieser Museen erfuhr mein in Florida lebender Freund, daß Sie, sehr geehrte gnädige Frau, die Händlerin des Meisters Max Weber waren und deshalb gestatte ich mir, mich an Sie in dieser Angelegenheit zu wenden.

Vielleicht ist das Gemälde deshalb besonders interessant, weil es sich anscheinend um ein früheres Werk des Künstlers handelt, da es sich bei den verstorbenen Vorbesitzern um ältere Herrschaften handelte.

Wenn ich mich also von dem sehr exzellenten Gemälde trenne, dann müsste ich auch einen ihm gebührenden Preis erzielen.

Wie ich anhand meines " Kunstpreisverzeichnisses- WELTKUNST " feststellen konnte, wurde ein Gemälde von Max Weber bei PARKE-BERNET GALLERIES am 11. Mai 1966 für \$ 7.500.- versteigert.

Bevor ich mich aber an dieses Haus wende, schreibe ich zunächst Ihnen, da Sie mir, wie schon erwähnt, von meinem Freund empfohlen wurden.

Unter diesem Betrag würde ich aber das Gemälde nicht verkaufen, zumal ich dieses sehr schätze, beziehungsweise es nur sehr ungern hergebe.

Ich habe das Gemälde fotografiert und füge ein Farbfoto anliegend mit bei, mit der ergebenen Bitte, mir dieses, zusammen mit Ihrer Antwort, wieder herzu- reichen. Leider kommen bei dem Foto die Farben nicht getreu heraus, dies müssen Sie bitte entschuldigen, denn mit den Color-Filmen ist es bei uns so, daß die Farbechtheit noch sehr zu wünschen übrig läßt.

February 1, 1967

Mr. James R. Anderson, Exhibition Chairman
Lutheran Student Foundation, Inc.
535 North 16th Street
Lincoln, Nebraska 68508

Dear Mr. Anderson:

Your letters addressed to William Zorach and Ben Shahn have been referred to us as their agents.

No doubt you have read that Zorach passed away several months ago. Ben Shahn was taken ill, but is doing very well since his return from the hospital.

In both instances, we would be glad to cooperate with you in lending work by both if you will furnish some additional details. First, I would like to know whether the subject must be related to the New Testament exclusively or whether religious themes such as you have in mind also include the Old Testament.

We also require some idea of the size you have in mind as the larger examples naturally - and particularly so in the case of sculpture - may involve considerable expense in pick-up, crating, shipping and insurance expenses to and from Lincoln. Neither the artist nor the Gallery undertakes any expense involved as it is customary for the consignee to take care of all the charges.

Upon receipt of your reply, I can send you photographs for your consideration.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

January 18, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing a check for \$9,065.00 to cover the purchases listed on the enclosed list.

We are very pleased to have these works added to our permanent collection. I hope to be able to see you in the spring about additional works by some of the artists you represent.

+ As I said before, please keep us in mind when you start distributing the duplicate graphics in your permanent collection.

Sincerely,

Harry Greaver
Harry Greaver, Director
Art Center

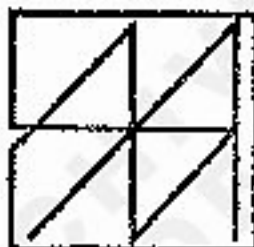
HG/cak

enclosures

↑ 98 he in permanent list -
pc file if

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ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

January 18, 1967

Dear Mr. Miller:

I am enclosing a copy of the letter I wrote Mrs. Halpert, as you can see, almost a week ago. Would you be so kind as to relate my message to Mrs. Halpert and inform me the time and date that will be most convenient for her. I'm sorry there has been this delay.

Thank you. I look forward to seeing you soon.

Sincerely yours,

Jan K. Muhlert

Jan Keene Muhlert
Curatorial Assistant

Mr. Tracy Miller
The Downtown Gallery

I will bring the photographs with me.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART
DEALERS
ASSOCIATION
OF
AMERICA
INC.

175 MADISON AVENUE
NEW YORK, N.Y. 10022

February 6, 1967

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Executive Vice President and Counsel
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Home Address: Ardenham, New York

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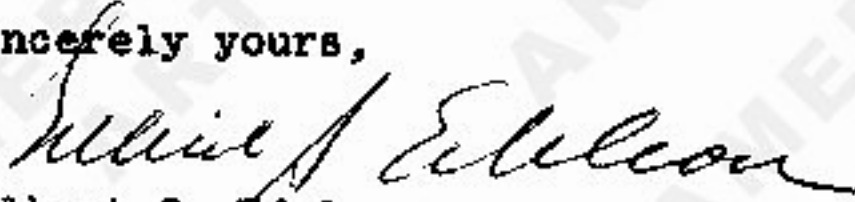
Life Office (Ex-Presidents):
Alexandre P. Rosenberg
Pierre Matisse

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I have sent the necessary information to
President Truman's accountants and I return the
correspondence herewith.

Sincerely yours,


Gilbert S. Edelson
Assistant Secretary

GSE:dc
0735-001
Enclosures

rior to publishing information regarding sales transactions,
securities are responsible for obtaining written permission
on both sides and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

Insurance

Work will be fully insured at all times while it is in the custody of the University, on exhibition, or in shipment.

Catalog

Copy for each artist and his work will be provided by the entry blank which should be completely filled out. As many reproductions will be included as layout and budget permit. Here it is to the artist's advantage to submit a glossy, black and white photograph of his work if one is available.

Sales

Sales will not be handled directly by either the Philadelphia Museum of Art or Tyler, but prospective purchasers will be put in touch with the artist or his agent.

Sponsorship

Temple University is sponsoring the exhibition.

American Artists should address all correspondence to the exhibition chairman in this country:

Charles Le Clair, Dean
Tyler School of Art of Temple University
Beech and Penrose Avenues
Philadelphia, Pa. 19126

Italian Artists should address all correspondence to the chairman in Italy:

Richard Callner, Director
Tyler School of Art in Rome
Lungotevere Arnaldo da Brescia 15
Roma, Italia

The Philadelphia Museum of Art will show the exhibit in this country. Although participating artists normally will not need to correspond with the Museum, exhibition arrangements at the Museum will be under the direction of:

Kneeland McNulty
Staunton B. Peck Curator of Prints and Drawings
Philadelphia Museum of Art
Philadelphia, Pa. 19101

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. • ALBANY, N. Y. • NEW YORK, N. Y.

97 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12076

January 20, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York City

Dear Edith:

Please be assured that we are delighted to be able to handle your personal account. Bob Dorfman will be in New York next week and will stop in to see you. I hope at that time he may be able to assist you in completing your medical claims. In any event, we will follow your personal tax matter so that there will be as little disturbance as possible to you.

I plan to be in New York in several weeks and look forward to seeing you.

Some time ago, you were kind enough to ship on approval a Kuniyoshi painting to Mr. Richard Evans, 2nd. I was wondering whether this painting was still available and, if so, what your present price would be.

With kindest regards, I am

Sincerely,



JS:KB

time to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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Mr. Alan Shestack
Mrs. William Washburn
Mrs. Ben Wolf

January 24, 1967

Downtown Gallery
465 Park Avenue
Ritz Tower Concourse
New York, New York

Dear Sirs:

Is a print of PHOENIX by Ben Shahn still available,
and what is the price?

Thank-you.

Sincerely,

Bertha von Moschizker
Bertha von Moschizker
Director

BvM/lem

*1/28/67
note we have only the black &
white @ \$175.00*

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

mailed

January 21, 1967

Mr. Ferdinand Eckhardt, Director
The Winnipeg Art Gallery
Civic Auditorium
Winnipeg 1, Manitoba, Canada

Dear Mr. Eckhardt:

I was delighted to receive your letter. Obviously, we both had the same experience of mislaying our papers. As a matter of fact, when Mr. Topper of Toronto was here recently I asked him whether he would be good enough to send me your name and that of the gallery, feeling rather foolish about the whole matter. Thus, I am most grateful that you wrote and was so happy this morning when the letter arrived.

Under separate cover I am sending you a photograph of the small Zorach you selected plus a number of other examples of his work, all larger scale and all relating to the specific theme, so that you may have more material from which to make your final selection - either in marble or in bronze. A catalog of his current exhibition, representing his last decade, is now enclosed.

In addition, I will send photographs of the American Folk Art which you listed together with several other pictures so that, in this category also, you may have a wider choice.

I enjoyed your first visit and trust that you will be in our area again in the near future. In any event, I will be happy to cooperate with you and, if you will let me know what other material you may require later, I will take care of the matter promptly.

With best regards,

Sincerely yours,

EGH/tm

The Downtown Gallery
465 Park Avenue
New York, New York 10022

January 21, 1967

To: Joe Mayer, Comet Ray Letter Service

Please make the following CHANGES;

MUSEUM List: Mrs. Elaine Rosenfeld
America-Israel Cultural Found. to
4 East 54th Street
New York, N. Y. 10022

Mr. W. C. Holden, Dir.
The Museum to
Texas Technological College
Lubbock, Texas

Mr. Lawrence Alloway, Curator
Guggenheim Museum to
1071 5th Ave.
New York, N.Y.

Mrs. Elaine R. Weitzen
America-Israel Cultural Found.
4 East 54th St.
New York, N.Y. 10022

The Museum
Texas Technological College
Lubbock, Texas 79406

Mr. Lawrence Alloway
330 West 20th Street
New York, N.Y. 10011

ARTIST list: Mr. William Zorach
276 Hicks Street
Brooklyn, N.Y.

Mrs. William Zorach
276 Hicks Street
Brooklyn, N.Y. 11201

Please ADD the following to our MUSEUM list:

Mr. Albert S. Roe, Sr. Cur.
White Art Museum
Cornell University
Ithaca, N.Y. 14850

Mr. Edward Bryant, Dir.
U. of Kentucky Art Gallery
Lexington, Ky. 40506

Mr. Kenneth Prescott, Dir.
State Museum, P.O. Box 1868
Trenton, N. J. 08625

...and ADD to PUBLICITY:

Mr. Lou Levick
120 East 90th St.
New York, N.Y. 10028

...and ADD to ARTISTS:

Mr. Tessim Zorach
14 Sidney Pl.
Brooklyn, N.Y. 11201

Mrs. Blanche Doi
Kalaneo
Kauai, Hawaii 96741

...ADD to CUSTOMER:

Mr. Howard Rose
347 West 29th St.
New York, N.Y. 10017

Joe, two notes: ~~1~~ 1) When we have a first-class mailing, the European stuff can go cheap as it is only a courtesy to send those.

2) Last mailing some very old stencils seem to have slipped through; ones that were pulled long ago.

Best,

Tracy
Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

To remind

1 EAST 80TH STREET
black tie.

MRS. CHESTER DALE

Dinner at 6 45 o'clock
Monday, January 16th

Before the opening of
The Painting Study Gallery
of The Brooklyn Museum

for publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

C16

January 19, 1967

Mr. Arthur Altschul
993 Fifth Avenue
New York, New York 10028

Dear Mr. Altschul:

When I had the pleasure of seeing you recently, I offered my apologies for being so remiss in communicating with you about the Zorach paintings. At the time, I also mentioned that the estate has been cleared and both paintings are now available.

If you will let me know when you can arrange to come by to look at these and other paintings by Zorach, I will be delighted. I look forward to your visit.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan 14

January 26, 1967

Mr. William A. McGonagle, Curator
Joslyn Art Museum
2218 Dodge Street
Omaha, Nebraska

Dear Bill:

Indeed, it will be a pleasure to join you in
a toast to 1967. Do let me know sufficiently
in advance, so that I can polish up the glasses
etc. and will arrange to have Jack and Walter
join us in the fete. It will be a great treat
to see you again.

With affectionate regards,

EGH/tm

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
release is living, it can be assumed that the information
by be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert

Page Two

February 3, 1967

We will use any credit and/or copyright line directly under the picture with which you supply us.

If you grant us permission, we would assume that your approval would represent the permission of the owner of the reproduction rights for the above mentioned pictures, either as the owner or as the agent for the owner of these reproduction rights.

Again thank you for your help and we look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman

Susan C. Trotman (Mrs.)
Anchor Books

Enclosures: (3)

P.S. I have enclosed three extra copies in case you would like to forward this further explanation on to the artists involved.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

CAMBRIDGE MANAGEMENT CORP.

c/o Mr. Norman F. Levy
522 Fifth Avenue
New York, N. Y. 10036

January 27, 1967

The Downtown Gallery, Inc.,
465 Park Avenue,
New York, N. Y. 10022

Att: Mr. Howard Ross

Gentlemen:

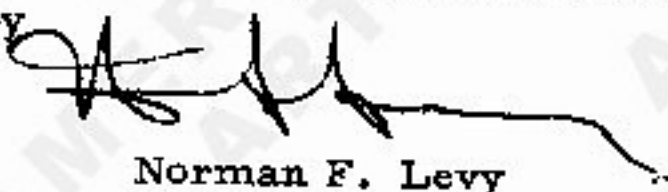
Enclosed herewith please find check for \$1700 from the
Cambridge Management Corp. in payment of item in invoice #10972
for \$1700.

Will you please send me a receipted bill for this.

Very truly yours,

CAMBRIDGE MANAGEMENT CORP.

By



Norman F. Levy
Secretary

ew
enc.

*Check recd
CRG*

ROOM 4600
110 WEST FIFTY-FIRST STREET
NEW YORK, N. Y. 10020

January 23, 1967

The Downtown Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Dear Sirs:

I am sending you herewith an official check of the United States Trust Co. of N. Y. , No. BK64163, in the amount of \$6,825, representing payment in full of your invoice, No. 11029, dated January 12, 1967, addressed to Mrs. John Hay Whitney, 163 East 63rd Street, New York, N. Y. 10021.

I would appreciate it if you would have a receipt for this payment sent to Mrs. Whitney addressed as follows:

Mrs. John Hay Whitney
Att: Mr. Samuel C. Park, Jr.
110 West 51st Street - Room 4600
New York, N. Y. 10020.

Very truly yours,


Samuel C. Park, Jr.

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

January 28, 1967

Mrs. Charles Sheeler
Dows Lane,
Irvington, New York.

Dear Mrs. Sheeler:

I am revising my book and would appreciate permission to include three or four photographs by Charles Sheeler in my Picture History of Photography. If you can not supply the prints, or if you would prefer, I can get photographic copies of several which are in the collection of the Museum Of Modern Art.

Anticipating your reply and with warm personal regards, I remain

cordially yours,



P.S. Permission form enclosed

P.P.S. I trust you remember me - friend of Edith Halpert's - and the time we met at her ~~Newtown~~ House when we were guests there.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 19, 1967

Dear Adele:

You certainly have been covering a lot of ground and sound like a very busy little bee. I do hope that you manage to get some rest in between your challenges. I was pleased to learn that you are returning at the end of February and sure look forward to a good old gab-fest when we get together.

Very little has changed in my life. I still work an average of 16 to 18 hours a day and have little time left for any private socializing. Besides, this apartment makes it impossible for me to lead a normal life, to which I was accustomed for so many, many years, with private help to look after the place and to prepare my meals. The food here is unbearable and certainly too limited in my current condition, with a temporary upper plate to replace all the teeth that were broken during the operation. This means that I have to go out practically every evening unless Bill picks up some food for me in a nearby restaurant where I can have a choice of some mushy dish which I can handle. And so, I finally decided to look for a large apartment with a real kitchen so that I can resume my previous mode of living and hope to get something in the very near future. This will be a great improvement from every point of view.

So, I sure look forward to your return and hope that you will settle down for longer periods in between your activities. Meanwhile, my affectionate regards.

Love,

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

177

a. Acapulco Hotel

TARJETA POSTAL
"VISTACOLOR"
Lito en México

80 CTS
CORREO
AEREO
MEXICO



Greetings and
Kindest fondest
thoughts to her
makes this holiday
so delightful and is
that she is here with
the family. Will
be back in Detroit
on 7/30 - Sheraton Cadillac
Hotel. Do write her soon

AMERICAN ASSOCIATED S. A. Apartado 279, México, D.F.

My dear E. Harper
Ritz Tower
465 Park Ave.
New York, N.Y.
10019

Apr. 14 E

MEXICO TIPICO TYPICAL MEXICAN VIEWS

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.



CIRCLE GALLERY

177 LAFAYETTE CIRCLE, CINCINNATI, OHIO 45220

PHONE 221-6855

January 18, 1967

Mrs Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs Halpert,

We are a new Cincinnati gallery specializing in fine prints. My partner and I are interested in obtaining several serigraphs by Ben Shahn; particularly his prints which would be of special significance to Jewish people.

We are planning a March 12, 1967 Show and sale and would need the prints by March 1.

Please let us know what you would have available; your terms of sale; also whether any of his prints are available on a consignment basis.

We look forward to hearing from you.

Sincerely yours
Cynthia F. Blanks
Director

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January 19, 1967

Mrs. Helen Kroll Kramer
Ein Hod, Israel

Helen dear:

I am so happy with the reports from both mutual friends and a stranger who came in to tell me about their visits with you, stating how well you look and how wonderfully you work in an ideal atmosphere. Keep it up, kid.

The Gallery keeps rolling along and the work continues at the same pace. However, I am about to make one important change and that is I plan to move from this damn building to a larger apartment in the neighborhood, an apartment with a real kitchen, so that I can live as I did for many, many years, with someone to take care of me when I was through with the day's work. Because it is impossible to housekeep here and I have to eat most of my evening meals in restaurants or have Bill pick up something for me in the evening when I am too weary to go out, it has been a terrific drain on my system and I am about to take an apartment nearby and will hire a full-time housekeeper so that I may relax evenings when I am alone and entertain a few friends occasionally as I always have in the past. Everyone agrees that this is the most important change I can make at the present time, a change that will bring me back to a more normal life and will help me regain my strength and energy, which proper feeding will accomplish, I am sure.

Our current Zorach exhibition is very handsome and I think back with great pleasure to the last visit we had at the Gallery, when he expressed his happiness with all the things that have occurred in his life - his family, work and the continued and growing success as an artist, with the peak just before he passed away. As a matter of fact, he said during the visit, "I am ready to go." It's extraordinary how he managed to complete several marvelous stone carvings despite his illness, weakness, etc. and actually created his most important work at the end. I certainly wish you could see the exhibition and, if I can have someone photograph the installation, I will send you some prints. How about sending me a snapshot of yourself so I too may schlep naches?

We are having pretty rough weather with temperatures as low as 12 degrees and snow - and all this after Christmas. The transportation system has become vile so most of us stay at home and keep our feet warm. I am still hoping to make the trip to Israel, but when remains a question. Meanwhile, keep well and happy.

Much love,

SGH/tm

January 21, 1967

PAFA
Mrs. Marjorie Ruben
Peale House
1811 Chestnut Street
Philadelphia, Penna. 19103

Dear Mrs. Ruben:

As I am dictating this letter in my apartment, I am not quite sure whether or not your insurance adjuster took care of the restoration charges on the Ratner painting which was damaged during the exhibition at Peale House, but I am trying to clear out my upstairs file and if it is a repeat performance, please forgive me.

Also, I realize I have been seriously remiss about communicating with you in relation to the Zorach sculpture entitled DIVA, about which you phoned some time ago. With all the problems of the estate, I found it difficult to obtain the price from the family, but now that we have it in our exhibition, I have the exact figure, which is \$10,000. Incidentally, it is just about the most popular sculpture in the show, but we can still save the first cast, now on view, for your prospective donor. The Academy would get the benefit of the 10% commission or discount, whichever way you would like to work this.

I sincerely hope that you will have an opportunity to see the current show, which is really magnificent and is a brilliant ending to a great and successful career. Do come in to see it - and do let me know whether the person who was interested can also come to see the entire collection on view.

Meanwhile, I send you my very best regards.

Sincerely yours,

EOH/tm

BEN G. TAKAYESU
ATTORNEY AT LAW

TELEPHONE 966-926
SUITE 202 / 1943 SOUTH KING STREET / HONOLULU, HAWAII 96814

January 16, 1967

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Re: Isami Doi

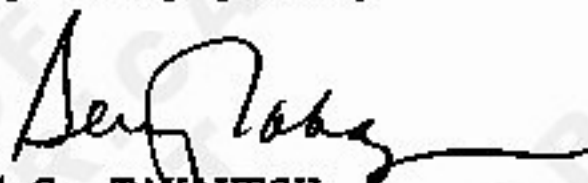
I have filed a Petition in the Circuit Court of the Fifth Circuit, State of Hawaii, asking for ratification of the sale of four paintings from the Honolulu Academy of Arts, namely:

"Early Spring",
"Lingering Mists",
"Kauai Canyons" and
"Distant Hills".

Upon your receipt of the money from the Academy of Arts, will you please remit the same to "Ben G. Takayesu, Executor of the Estate of Isami Doi". I shall then deliver said money to Mrs. Blanche Doi and get a receipt from her, prior to the closing of the estate.

Your immediate attention in this matter will be appreciated.

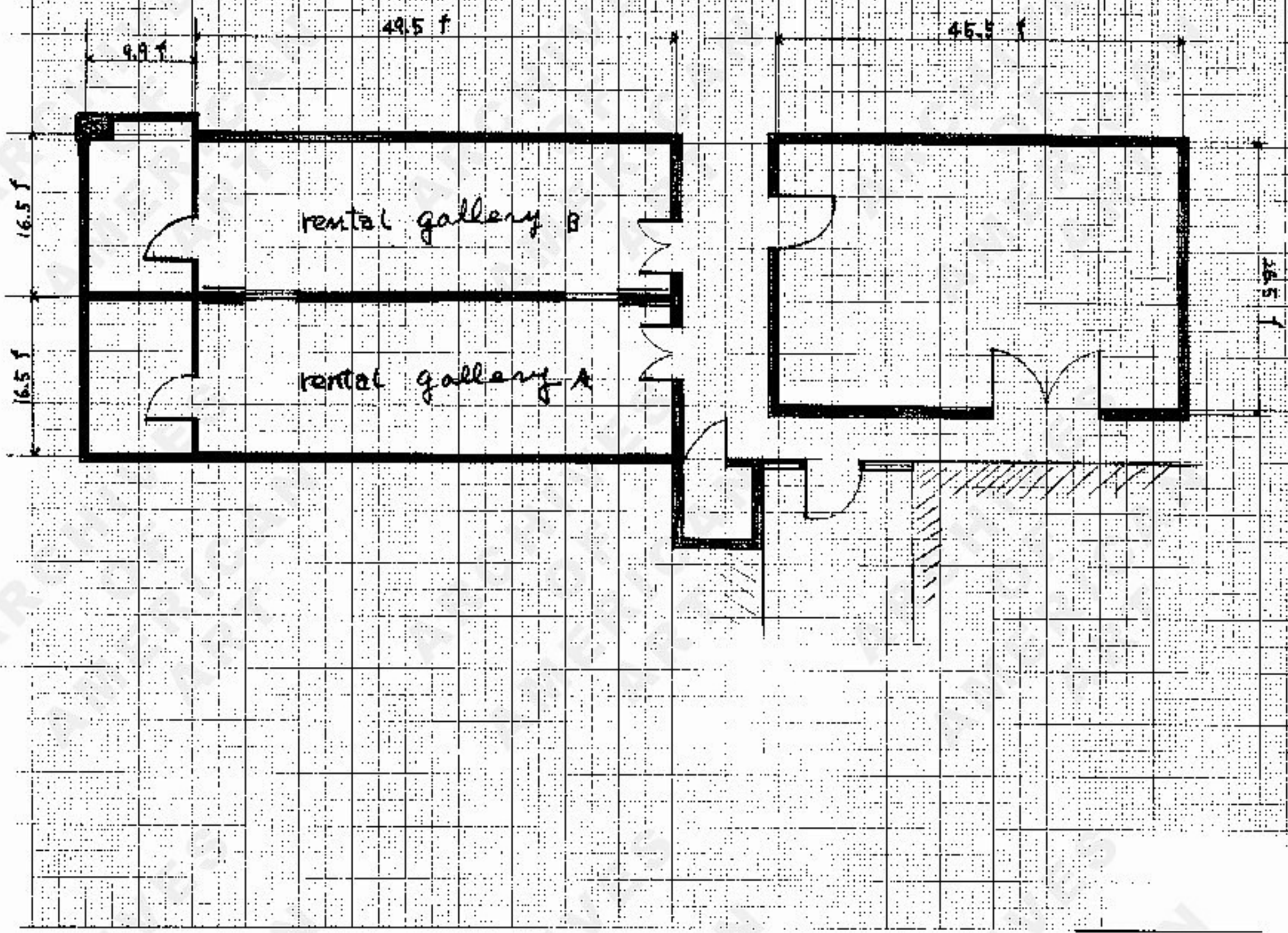
Very truly yours,



BEN G. TAKAYESU

BGT:hbw

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Cent. High Gallery 1-23-67

KARSH

BY APPOINTMENT



January
17, 1967

Mrs. Edith Halpert,
The Downtown Gallery,
465 Park Avenue, and 57th Street,
Ritz Towers,
New York City.N.Y.

Dear Edith:

It is good to hear from you, particularly at this time of the year when our hearts are full of goodwill and good wishes to those who are often in our thoughts, and whom we love.

Your greeting cards of the last few seasons are welcomed with the added poignancy of one, the hands of William Zorach. It has a special nostalgic feeling for us.

I hope, before the end of the month, that we shall be in New York, when we will make time, not only to come and visit you but also to see the Zorach retrospective.

I hope you are taking good care of yourself. Estrellita tells me she wants very much to stay a day or two longer in New York so that she can help you and relieve you of some problems that are taxing.

Above all, we hope that 1967 will see you in much better health, full of vinegar and vivacity -

Fondly,

A handwritten signature, likely of William Zorach, in dark ink.

130 Sparks Street, Ottawa, Canada
Telephone 236-7181, Area Code 613

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Just to remind you...

COCKTAIL PARTY
at the home of
MR. ALLAN D. EMIL



Date: Wednesday, January 18, 1967
Place: 60 Sutton Place South
Time: 6:15 P. M.

Louis Goldenberg
Chairman

FEDERATION OF JEWISH PHILANTHROPIES OF NEW YORK
130 East 59th Street, New York 22, N.Y. • Plaza 1-1000

309 Colony Street
West Hempstead,
New York
1-25-67

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller,

Enclosed please find
a duplicate picture of John
Marin's painting and some
information pertaining to
this painting.

We would appreciate
your evaluation of our

January 24, 1967

Mr. Edward D. Auer, Senior Vice President
Lincoln National Life Insurance Company
Fort Wayne, Indiana

Dear Mr. Auer:

We were rather surprised to receive your letter requesting that we refund the charges involved in sending the works you selected ON APPROVAL.

Not only is this the customary arrangement, but very few other galleries go to the trouble of making out consignment invoices and having the items picked up, checked out, etc. After all, there is no reason for supplying this kind of service unless a purchase is made. Consequently, don't expect a refund check.

Sincerely yours,

EGH/tm

January 21, 1967

Miss Betty Chamberlain
Art Information Center
23 West 56th Street
New York, New York

Dear Betty:

When I gave a lecture in Chapel Hill, which, much to my astonishment, is now becoming a very active town, I saw one or two paintings by Victor Huggins and found them interesting.

Mr. Sloane, the Director of the Museum, evidently reported it to him and he brought in some slides today. I explained to him, as I do to all newcomers, that under no circumstances can I add any new artists, as I feel I have done my duty in 41 years and that a younger dealer would be far preferable for the younger artist.

Would you be good enough to give him your valuable advice?

Sincerely yours,

EGH/tm

January 26, 1967

Mr. Fred Weiner
Ridgmar Plaza
Fort Worth, Texas 76116

Dear Mr. Weiner:

In going through my archives material, which I am preparing for presentation to the Smithsonian Institution, I came across some notes I made many, many years ago when I had the pleasure of meeting you in Fort Worth and recall that you were initiating the fascinating new idea of establishing a sculpture garden on your property.

A catalog of an exhibition held at the Gallery some time ago is enclosed. The artist - Abbott Pattison - is one of the few non-Pop, non-Pop sculptors who has to his credit a large number of major sculptures designed for public buildings not only in his own territory - actually, Chicago - but many other areas in the United States. Nate Cummings, a collector of whom you have heard, also has a sculpture garden, which includes 12 to 14 examples of Pattison's work. He has just shipped a new bronze to us, measuring 81" in height and it occurred to me that you might be interested in adding an example of this brilliant artist's work to your outdoor collection. A photograph is enclosed, but there are many others which are now or will be available later. Incidentally, he never makes more than one sculpture of a specific subject and has never cast any editions throughout his career - either of his large or small sculptures.

I hope that when you are next in New York you will stop off to see what we have in the Gallery together with photographs of others which are either in museums or private collections. It will be most enjoyable to see you once again - after these many years. I look forward to your visit.

Sincerely yours,

EQH/tm

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February 2, 1967

Mr. James N. Goodman
The Park Circle - 33 Gates Circle
Buffalo, New York 14209

Dear Mr. Goodman:

I am sorry for the long delay in connection with the Harnett. However, as I told you, all our archives are in storage as we have insufficient space for the large quantity of papers.

Can you give me the name of the person who had bought the Harnett from us, as at the moment I cannot recall which of the several FRUIT PIECE subjects went to Buffalo. In answering, would you also be good enough to list the size and date of the painting and any data which may appear on the reverse side of the picture.

You probably know that I have been going through a serious illness and therefore have not been functioning at my usual tempo.

Immediately upon receipt of this material I will write to you. I can assure you that there is no question of its authenticity and it is merely the vicious literature by Frankenstein, whom I really should have had put in jail when my lawyer and the Philadelphia Museum Director, Henri Marceau, together with David Rosen, the restorer who examined every painting and worked closely with us, insisted after a meeting held at the Guggenheim that charges be brought against him for libel. But I was sorry for the guy and refused to take any action.

Sincerely yours,

BGH/tm

rise to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Lecture

January 31, 1967

Mr. James B. Lynch Jr.
Department of Art
University of Maryland
College Park, Maryland 20740

Dear Mr. Lynch;

I am so sorry to learn of your illness and hope that you will recover quickly. I still look forward to your visit and hope that you will be well enough to make it in February, but in any event, I will be glad to see you.

Sincerely yours,

BOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 19, 1967

Mr. Bruce H. Evans
The Dayton Art Institute
Forest & Riverview Avenue
Dayton 5 Ohio

Dear Mr. Evans,

Here are the forms you sent us with as much information as we were able to come up with. Sales records generally are not kept as long, and in the case of the Davis we were completely stymied (but note emendation in title).

Sincerely yours,

Howard Rose

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

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January 21, 1967

Mr. John Eastman Jr.
36 East 68th Street
New York, New York 10021

Dear Jack:

I received your letter, together with the two formal acknowledgments of the Memorial Scholarships in the names of Kuniyoshi and Davis.

These are now enclosed, with the request that they be changed to read "The Edith Gregor Halpert Foundation" rather than my personal account, in order to keep our records straight.

I will be grateful for your attention in the matter.

It was good to see you at the opening and I hope we can have a longer visit in the near future. Best regards.

As ever,

EGH/tm